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THE ETUDE

OCTOBER, 1911

The Importance of a Good Teacher

It may seem a trifle odd to some of our readers that we should choose the above subject for an editorial to commence the "Self-Help, Progress and Uplift" issue of THE ETUDE. But when we speak of a "self-help" musician we do not necessarily refer to a "self-taught" musician. As a matter of fact such a thing as absolute self-help does not exist. No child born in the heart of an African desert and brought up by ignorant nomads has ever produced a great symphony, a great book, a great drama, nor built a great building, a great bridge, nor planned a great state. What then is all this talk about self-help? Simply this, we desire to bring before our readers the wonderful truth that the people who rise to the worthier heights in this world are almost invariably those who have helped themselves to the abundant advantages which continually surround them.

The great universities, the great conservatories are continually turning out hundreds of men and women who have had the best educational advantages obtainable, but who are destined to become miserable failures simply because they have learned to depend upon others instead of depending upon themselves. Read the letter of Dr. G. Stanley Hall in this issue and think it over. The possession of the wealth to go through Yale or Harvard as the average rich man's son makes the trip is often a decided disadvantage. Read Mr. Edison's letter and note his remarkable epigram. "The things I have been told I may believe, but those I have found out for myself I know."

Most of our teachers' friends will agree with us that the very best teachers can be little more than good pilots. But a pilot is a most necessary personage. Many a vessel has been wrecked because the pilot did not know his course. Many a musical career has been ruined because the services of a good teacher have not been available. Do not get the idea that because Elgar, Raff and Wagner have accomplished wonders with little direct instruction that teachers are unnecessary or supernumerary. Teachers have saved many a fine musician for the world. Do not make the mistake of thinking that because you have a good pilot you have no need for self-help. A pilot is a pilot—he cannot supply the motive power. How soon you will triumph depends just as much upon your own speed as upon the pilot. Mr. Booker T. Washington has expressed this very beautifully in his letter. The great self-help musicians have learned from their surroundings, from libraries, from musical friends, from concerts, etc. In all cases their industry and application have been enormous. This issue then is intended just as much for the pupil with a good teacher as for the one whom circumstances have compelled to pilot his own craft. Get a good teacher if you possibly can, but if you cannot get one, do not stop working. You are living in a bower of opportunities. Why not help yourself?

How is it with you? Have you ceased practicing, ceased studying, ceased working and longing for new knowledge? Are you preparing to be an "old-timer"? Have you reached that fatal condition which some musicians reach, where you feel that you have touched the boundaries of your possibilities? If you should start to-day and select some interesting branch of musical study—commence to work upon it with the same enthusiasm that you felt when entering the conservatory. In these days of fine books, magazines, lectures, Chautauquas, there is no excuse for becoming an "old-timer." Musicians are prone to become satisfied with their attainments at far too early an age. To be confident that there is no room for improvement in your methods is the surest way of becoming an "old-timer."

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Let him remember that the word education comes from *educare* to lead. Once the teacher can blow the spark of desire into interest his work will be easy. One of the objects of this issue is to provide the teacher with material that he can place in his pupil's hands with a view of firing him to greater accomplishments. We have long wanted to put into print articles which will provide the teacher with something to give his pupils to read which might induce them to depend more upon themselves, to get rid of the idea that the teacher should carry the whole burden, to put that spirit of determination and initiative into the student which invariably leads to success. The pupil who fails to respond to the inspiration, uplift and note of progress in this issue must indeed have a sickly ambition.

The Old Timer



SOME years ago we, the editor (custom and tradition have given royalty and editors the prounon of the mob, but never mind the accident) went to Paris in company with one of God's best children, a doctor from a large city in Ohio. With a view of completing a long and interesting but quite unprofitable investigation of the advantage of studying physiology in connection with voice training we went to some of the clinics at the famous hospital of St. Louis, named after Louis IX, the crusader who did so much for the poor of France. Here we met the doctor again. No one of the students attending the clinic was more alert than the doctor, no one was more faithful in attendance. Nothing escaped him. He came early and secured a position of advantage so that he could observe everything. Now, there was nothing so remarkable about this, except that the doctor was middle-aged and was making his first trip to Europe. He had brought up a family of children and the white crown of Time had already been placed upon his head. He had reached the age when most doctors dream of retiring. Still he was studying with all the enthusiasm of a youth.

In your town, in every town there is some venerable physician who has the "cream of the business." The young doctors all look up to him and longingly look forward to the time when they may deserve to hold such a position. In the same town you will find doctors of a similar age who are known to everybody as "old-timers." No one thinks of calling the successful elderly doctor an "old-timer." Why? Simply because he has never stopped working, learning, advancing, never permitted himself to become an "old-timer." He has always progressed, always taken up some new and refreshing branch of his life work. He is more up-to-date than any of the young men, and with it all he has that priceless acquisition—experience.

How is it with you? Have you ceased practicing, ceased studying, ceased working and longing for new knowledge? Are you preparing to be an "old-timer"? Have you reached that fatal condition which some musicians reach, where you feel that you have touched the boundaries of your possibilities? If you should start to-day and select some interesting branch of musical study—commence to work upon it with the same enthusiasm that you felt when entering the conservatory. In these days of fine books, magazines, lectures, Chautauquas, there is no excuse for becoming an "old-timer." Musicians are prone to become satisfied with their attainments at far too early an age. To be confident that there is no room for improvement in your methods is the surest way of becoming an "old-timer."

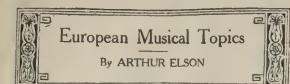
Interesting That Pupil



THE ETUDE continually receives letters from many of its good friends, which read very much like this: "How can I interest a pupil who shows no inclination to practice, but gives other evidences of being musical?" How indeed? Surely the interest will never come from without. All interest comes from desire. Where the desire exists and the ambition is right, interest will come. Perhaps the teacher has been doing too much for his pupil. Perhaps he has been urging the pupil ahead instead of leading him ahead.



THE ETUDE



In the *Quarterly of the International Music Society* Herr Pachmann has an original article on French overture. The beginning of this historical form seems still a little doubtful, though it certainly arose in France and traveled to Italy and Germany. This was the earliest definite overture, and consisted of a slow movement followed by a rapid one in fugue style. The three countries named show examples in the works of Cambert, Cimarosa and Hammerschmidt. Because Lully's operas came first, Cambert is given credit for the invention, but due credit, it is more surely known that Lully's instrumental overtures for early works antedated the overtures of others. Before that time there had been no definite form for operatic preludes.

The first part was always in even rhythm, while the second part was more often in triple time. We find French overtures with even and triple movements as early as 1637, but in the beginning of the French period had already adopted the custom of combining slow binary and a quick ternary dance. No doubt this contrast gave Lully a suggestion for his overtures. A later and more famous example is the overture to Handel's *Messiah*.

In the early French overture changed its form gradually, but in France it remained intact until superseded by later forms. It was Gluck who introduced the dramatic overture, in his later operas. This did not assume any definite shape, but aimed to give an epiphany of the opera that followed. Beethoven adopted this form by preference, and his overtures are masterly examples of it. Wagner used a dramatic idea in his more modern operas. Gluck's overtures were not directed into his operas, but with Wagner this became definitely procedure, resulting in the *Forspiel*, or *Prelude*.

The classical overture is really a sonata movement in form, though it makes no repeat of the first appearance of the themes (exposition) before the development and recapitulation of the first section. Weber's overtures are especially good examples of it, for he took his themes directly from the opera, and fitted them in and worked them up in charmingly effective fashion. He used introductions in slow tempo, making excellent contrasts with the main divisions of the works.

The concert overture is usually in the classical shape, but derives its name from the fact that it is an independent piece, for concert performance, and not attached to any drama. Many overtures of this kind are found in his *Hebrides* and other overtures.

The medley overture had its origin in England. It was not a definite form, but merely a string of melodies, taken from the opera that followed and put together with no especial purpose except that of contrast. The overtures to *Zampa* and *Fra Diavolo* are good examples of this style, which is very common in French and Italian opera.

THE DEVELOPMENT OF AN IMPORTANT INSTRUMENT.

In the *Monthly Review*, Georges Cuvier gives results of researches on clarines playing in the eighteenth century. Owing to the use of the term clarino, which referred to a small trumpet used from the time of Monteverde, it is not certain whether Rameau, in 1751, employed this trumpet or a real clarinet. The same doubts exist concerning the first clarinet, invented by Denner in 1690. This, it is said, was in use by 1707, but Mattheson knew nothing of it in 1713. Handel, always progressive, made some experiments with it, but did not think it important. J. G. Walther, in 1732, wrote that it sounded like a trumpet to a distance. In 1740 there were two clarinets in Frankfurt. None are mentioned in Rameau until 1751, when that city heard a symphony by Stamitz with clarinet and hunting horns. Other symphonies came in 1757, and soon after this the clarinet appeared in chamber music. It was used at first in connection with the oboe, but was written as a separate orchestral part by Gossec, more than two years before Mozart wrote his so-called clarinet symphonies.

The earlier composers had many tone-colors at their command which were omitted from the classical orchestra. Bach had a violino piccolo, a third above the violin, the violincello piccolo, the viola d'amore, and many others.

Handel made constant use of the harp, the archiuto, and the theorbo. The use of organ and harpsichord gave a solid foundation for this early orchestral music, and it always sounds effective when given on the instruments for which it was originally written.

At Bayreuth an individual named Samuels has invented an apparatus for sustaining the tone on wind instruments. We believe there was a gentleman whose suggestions did not always turn out well; but in this case the invention seems to work nicely. It prolongs the tone so that there will be no break while the player breathes. So far it has been used on the flute, oboe, and English horn, but it can be applied to all wind instruments.

Prof. Stein lectured recently at Jena on the early Beethoven symphony which he discovered in that city last year. It was found in papers of the eighteenth century, when Beethoven was not yet famous, and so there would have been no object in forging his name, which appears on the parts, sometimes in full. The style shows traces of Mozart and the Mannheim school, but the composer's name is not mentioned. The French had already adopted the custom of combining slow binary and a quick ternary dance. No doubt this contrast gave Lully a suggestion for his overtures. A later and more famous example is the overture to Handel's *Messiah*.

POSTHUMOUS WORKS.

Posthumous works seem to be flourishing at present. A full crop by Dvorak is coming out at Berlin, including symphonies, overtures, piano works, and songs. Another contribution of an old work rediscovered is a melodrama by Svendsen, for orchestra, to a piece by Schubert—a name which seems to earn itself a lasting, at least. A symphony by Erich Wolf Degen, who died three years ago, has now been published and found good; also a choral-orchestral Legende, *Maria und die Mutter*.

Igor Stravinsky is the subject of a short article by Calvocoressi. Stravinsky is one of the younger Russians who shows marked originality and daring. When I saw him play, he had his old teacher, Rimsky-Korsakoff, the latter dead, in the room. His "Meister," it is absolutely impossible for a horn player to play that passage connectedly." Wagner replied immediately, "Then why, my dear sir, do we call ourselves artists?" This was enough, at the conclusion of the passage was played just as Wagner wanted it.

In the beginning of the sixties Wagner came to Vienna to conduct some concerts. It happened that we both lived in the suburbs. One evening in the darkening twilight I walked through the fields reading to myself from a favorite volume of poems. In the distance I saw two men approaching and shouting at each other. At first I thought that they were a little under the influence of drink (*Gemeineheit*), and I sat upon a stone to permit them to pass by. As they approached I realized that one of them was Richard Wagner and the other a good friend of mine. Wagner was scolding about the tempo at which one of the choruses in *Lohengrin* had been sung at the opera. He then sang the chorus at the tempo he desired. After I was introduced I accompanied him to his villa, he all the time complaining about the materialism with which he was surrounded.

I had already become familiar with *Tannhäuser* and *Lohengrin*, and had heard something of *Meistersinger*, Walküre and Siegfried at his latest concerts. I was boiling over with enthusiasm. It cut me to the heart to hear so great a man scolding over little things. I asked him if he did not find solace in the wide path of recognition of his greatness, his immortality. "What have you been saying?" he replied with some anger. "What have you been saying?"

"I have been saying the individual in my opinion. When I have found him I play at my best. I try to do everything in my own individual way. I work for months to invent, contrive or design new fingerings—not so much for simplicity, but to enable me to manipulate the keys so that I may express the musical thought as it seems to me it ought to be expressed. See my hand, my fingers—the flesh as soft as that of a child, yet powerful enough to move the world thus because I have worked from childhood to make them thus."

"The trouble with most pupils in studying a piece is that when they seek individuality and originality they go about it in the wrong way, and the result is a studied, stiff, hard performance. Let them listen to the voice, I say; to the inner voice, the voice which is speaking every moment of the day, but to which so many shut their ears in their desire to be like me."

After that I never had an opportunity to meet Wagner again. A few weeks later the message from King Ludwig came—the message which relieved Wagner of so much anxiety and pain.—From *Der Werte*.

INTRODUCTIONS IN CLASSICAL COMPOSITIONS.

BY HERBERT ANTCLIFFE.

Does it ever occur to you to wonder why some composers write introductions to many of their works, while others are content to begin the principal movement straight away? It is a fruitful and profitable topic for consideration, so long as consideration leads to observation. In the introductions to the works of Beethoven, for Beethoven's sake, there is only the first to make the introduction an important part of a work, but many of his introductions remain as perfect examples of what such things should be. Some of them are merely modulations such as a pianist might use in order to remove the impression of tonality derived from what has been heard immediately before.

Others define the tonality preparatory to a movement which is itself indicated in full. Others, again, particularly in the songs, harmonies and symphonies, have an important emotional or constructive significance. And the methods of Beethoven have been adopted or copied by later composers, so that in order to grasp the importance of the use or omission of an introduction it is necessary to go further than the works of this great master.

MY ONLY MEETING WITH RICHARD WAGNER.

BY CARL GOLDMARK.

The first time that I saw Wagner was at a concert in Berlin. He was giving a performance of his *Meistersinger* overture. At the very outset he dropped from the first French horn that the chords should be played more connectedly. After two or three fruitless efforts the performer said, "If you please, Herr Meister, it is absolutely impossible for a horn player to play that passage connectedly." Wagner replied immediately, "Then why, my dear sir, do we call ourselves artists?" This was enough, at the conclusion of the passage was played just as Wagner wanted it.

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I had already become familiar with *Tannhäuser* and *Lohengrin*, and had heard something of *Meistersinger*, Walküre and Siegfried at his latest concerts. I was boiling over with enthusiasm. It cut me to the heart to hear so great a man scolding over little things. I asked him if he did not find solace in the wide path of recognition of his greatness, his immortality. "What have you been saying?" he replied with some anger. "What have you been saying?"

"I have been saying the individual in my opinion. When I have found him I play at my best. I try to do everything in my own individual way. I work for months to invent, contrive or design new fingerings—not so much for simplicity, but to enable me to manipulate the keys so that I may express the musical thought as it seems to me it ought to be expressed. See my hand, my fingers—the flesh as soft as that of a child, yet powerful enough to move the world thus because I have worked from childhood to make them thus."

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EXPERIENCE has shown that, to gain the interest and attention of the beginner, it is well to give pieces as simple as possible; very few would be content to work on scales and five-finger exercises alone for a period of a year or so—a course some teachers always follow. The pleasure of being able to play a little piece usually spurs the pupil on to redoubled efforts.—Duffie.

THE ETUDE

Originality in Pianoforte Playing

From an interview secured expressly for THE ETUDE with the distinguished virtuoso pianist

Vladimir de Pachmann

effects he builds for one decade only. The architects who build for all time are different and yet how unlike, how individual, how original is the work of one great architect from that of another.

THE MOST ORIGINAL COMPOSERS.

"The most original of all composers, at least as they appear to me, is Johann Sebastian Bach. Perhaps this is because he is the most sincere. Next I would class Beethoven, that great mountain peak to whose heights so few ever soar. Then would come in order Liszt, Brahms, Schumann, Chopin, Weber and Mendelssohn. Schumann more original than Chopin? Yes, at least so it seems to me. That is, there is something more distinctive, something more indicative of a great individuality speaking a new language.

"Compare the skill with which composers of the order of Abe, Steibelt, Thalberg and De Lucia, and you will see at what I mean about originality being the basis of composition art. For over twenty years my great fondness for mineralogy and for gems led me to neglect in a measure the development of the higher works of these composers, but I have realized my error and have been working enormously for years to attain the technique which their works demand. Some years ago I felt that technical development must cease at a certain age. This is all idiocy. I feel that I have now many times the technique I have ever had before and I have acquired it all in recent years.

SELF-HELP THE SECRET OF MANY SUCCESSES.

"No one could possibly believe more in self-help than I. The student who goes to a teacher and imagines that the teacher will cast some magic spell about him which will make him a great artist is a fool. He has an impressive surprise in store for him. When I was eighteen I went to Dachs at the Vienna Conservatory. He made me play something. I played the *Rigolletto* paraphrase of Liszt. Dachs commented favorably upon my touch but assured me that I was very much upon the wrong track and that I should study the *Wolpertshausen Clavier* of Bach. He assured me that no musical education could be considered complete without an intimate acquaintance with Bach fugues, which I did not then know.

"Consequently I secured a copy of the *Wolpertshausen Clavier* which he had never ceased to work, never ceased to practice with the view of making himself a better artist. He had no time to teach me, however, for he had been an extremely poor student himself for some years. Recent London critics declared that he had made an extraordinary success of his teaching, but when he was deserted all of the velvet touch of other days, he has developed a *Brunswik* style which has won over the world. De Lucia, like many virtuosos, is a fluent impudent, being equal to home in many languages. The interview which follows is the result of the popular flavor of this interesting educational conference.

THE MEANING OF ORIGINALITY.

"Originality in pianoforte playing, what does it really mean? Nothing more than the interpretation of one's real feelings of the artistic self which tradition, mistaken advisors and one's own natural sense of mimicry impose upon us. Seek for originality and it is gone like a gossamer shining in the morning grass. Originality is in one's self. It is the true voice of the heart. I would enjoin students to listen to their own inner voices. I do not desire to deprecate teachers, but I think that many teachers are in error when they tell to encourage their pupils to copy their opinions.

"I have never sought the individual in my opinion. When I have found him I play at my best. I try to do everything in my own individual way. I work for months to invent, contrive or design new fingerings—not so much for simplicity, but to enable me to manipulate the keys so that I may express the musical thought as it seems to me it ought to be expressed. See my hand, my fingers—the flesh as soft as that of a child, yet powerful enough to move the world thus because I have worked from childhood to make them thus."

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THE LATEST PORTRAIT OF VLADIMIR DE PACHMANN.
(Photo by Elliot & Fry, London.)

"Of course I am not speaking now of the boy Mozart, the boy Liszt or other freaks of nature, but of the children who by machine-made methods are made to do things which nature never intended that they should do. This forcing method to which some conservatories seem added remind one of those men who in bygone ages made a specialty of disfiguring the forms and faces of children to make dwarfs, jesters and freaks out of them. Bah!

ORIGINALITY THE ROAD TO PERMANENT FAME.

"Originality in interpretation is of course no more important than originality in creation. See how the great masters work. They are original in their originality, the ones who have laid the surest foundation for permanent fame. Here again true originality has been merely the highest form of self-expression. *Non e ver?* When the composer has sought originality and contrived to get it by purposely taking out-of-the-way methods, what has he produced? Nothing but a horrible sham—a structure of cards which is destroyed by the next wind of fashion.

"It was thus during my entire course with Dachs. He would suggest the work and I would go off by myself and practice it in the same old method. Each page demanded a different method. Each page presented entirely new and different technical ideas. (The second section of Mr. de Pachmann's article will be presented in the November ETUDE.)

"An actor learns page after page in a few days, and why should the musician go stumbling along for months in his endeavor to learn something which he could master in a few hours with the proper interest and the burning concentration without which all music study is a farce?"

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RICHARD WAGNER'S GREAT SACRIFICES FOR SUCCESS.

The Master Composer's Own Description of His Fight Against the Bitterest Poverty and Continual Failure.

Young musicians who are enduring great privations to win success find much comfort in reading of the sacrifices made by the immortal composers of the past. Surely no man ever lived who met with vaster difficulty in winning his later triumphs than Richard Wagner. In a letter translated by Michel Mardens from the *Temps* and printed in the *Bon Temps*, he writes: "One of my personal friends who became blind through an accident while horse-back riding. This friend, Theodor Apel, saved Wagner's letters and they are to appear in print form."

My Translation.—In a plait you probably have no idea of which I regard myself as having reached the limit of all possible misfortune, I write once more to the friend of my vanished youth, the friend who has been true in the direst affliction.

To avoid all semblance of hypocrisy, I begin this letter—the first after so many years of silence—with selfish words that might better come at the end: I am at the last extremity of misfortune, and you must help me!

A bitter sadness will be yours; but why—oh, my God!—why am I capable of resisting at all? What have I done? I can't say that during the last year I have lived with my wife without earning a groschen, without a pfennig to call my own! Think of all that this confession involves, and you will understand what drives me to begin this first letter, after all these years of silence, in this way.

Four years have passed since we last saw each other, and during that time you have become blind and I am forced to begin my first letter in this way: fate has dealt cruelly with us; we both have our griefs to bear.

Friends and we began to enjoy our youth when we were doomed to see it destroyed; your ambition is blasted by blindness, mine by eternal gloom.

When we separated and I went North, do you know the sad presentation that obsessed me? It was a presentiment that the two men who shook hands would never again see each other as they were then.

LEARNING RENUNCIATION.

My struggle has been hard and full of bitter consequences, for I have had to learn renunciation and to fight against my whole nature. Not one of my enterprises for reaching my supreme purpose in my art has succeeded. I managed to get my opera accepted in Berlin; all I needed was enough to live on for six months, so that I could stay there and keep a finger on the weak, vacillating director, over whom I had no real influence.

But I was poor and so I endeavored to help me. I left my opera, just as I abandoned many things later on, and set out for Königsberg, where a place was assured me. There I married; but only trouble and poverty pursued me.

I was unable to secure the promised position, and had to get out of the predicament as best I could. It was then that I first heard from you indirectly of meeting someone who had just seen you at Leipzig. From that day I understood what my present means, but I never could have believed that it would be so cruelly fulfilled.

When we met, I asked my wife what I have become since then. The good woman has suffered much herself. All happiness, all freedom, all frankness have departed from me. I can not better describe my condition than by saying that during

that year of my life I did not write one note of music; I was too wretched.

After that year of torment, my affairs improved, at least outwardly: I received a good and honorable position as orchestra leader at Riga. I spent two comparatively calm years there. I might say that I began to pull myself together, had it not been for my growing conviction that I was not intended to earn my bread in that way.

I sought to drown my worries by keeping feverishly active. But the Northern climate was unfavorable to my constitution, and I could no longer endure that life. I fell seriously ill. A nervous fever came near ending me. Hardly had I begun to mend, when I got news that during my illness my self-styled friend Dorn had robbed me of my position in the most perfidious manner.

It was a terrible thing for me. Yet in my overwrought state, I explained it as the will of God. I told myself that it was a sign that I must not remain passive, but must go on struggling to achieve the supreme purpose of my life.

I got together a few hundred rubles, and told my wife that we were going to Paris. She had never had lofty hopes, and she foresaw what poverty we were destined to encounter, but because of her love for me she consented. We went aboard a sailing vessel, and after a voyage that lasted four weeks and three came near sending us to the bottom, we reached London, sailing thence to Boulogne.

POVERTY IN PARIS.

My savings were so quickly exhausted that it was impossible to consider even a few weeks in Paris. Then my astounding destiny brought me in contact with him, acquainted him with my compositions, and he became my friend and protector.

I knew that with a man like Meyerbeer to back me, I might succeed in Paris. I plucked up courage one day and I decided to tempt fortune.

What has befallen me here in Paris? Oh, such a mélange of hopes and disappointments: Meyerbeer has remained indubitably faithful to my interests. Unfortunately, family reasons have required him to spend most of his time abroad, and as nothing but personal influence can serve me here, his absence paralyzes all my efforts.

I am sustained only by my hopes, which are re-born every day, but you will readily see that my plight, with a wife to support and with no way of earning a copper, is simply indescribable. More than once I have wished myself dead; in any case, death had no terror for me.

Is it true that you can no longer recognize your friends? I have heard from a Leipzig lady that your life is physical, and that there is serious hope of your recovery. Oh, such news would be the only thing that could lift me out of the abyss of my own death.

As they tell me that you have just published a volume of poems. You are still a poet? Poor, poor friend! Now you can sing, for you have sounded the depths of human misery.

Let me tear myself away from my sorrows for a moment, and tell you that I, too, am still a poet—or perhaps neither of us has really been one till now.

God knows that it seems to me as if we were once more looking at a lovely landscape, and as if

you could see it as before. Hope, hope, my Theodore! We shall see the light again!

And you must know how close I have been to you. The work I have just finished is "Rienzi," the last of the tribunes. Who first had the idea of that work? I believe we wrote it together. At all events, I have done my part to the best of my ability.

Let me tell you (you see I am prattling on just as if nothing was wrong) that "Rienzi" is now an opera in five acts. I brought it here half finished, and hoped to get it performed in Paris. But I soon became convinced that I must wait two or three years before a work of that extent is accepted here. I must first establish a reputation by producing little operas.

So as not to lose my favorite work entirely, I decided to write "Rienzi" in German, and give it in a German theatre. I chose Dresden, which is in some sense my native city, and, with Meyerbeer to help me, I have taken all the steps necessary to make sure that the opera will really be presented. In a month it shall be the score. Early next year my opera may actually be staged and I may go there for the première.

Well, this is like old times; you would know nothing of all this if you had not published a volume of poems. You see, my Theodore, there are lightning flashes that sometimes illuminate my darkness, but they don't dissipate the fog, for oh, how many of my hopes have vanished!

Truth, I should prefer certain death, but here it does not seem that I can die so easily. Paris is too rich, too rich in day dreams and too varied for a man not to attach himself each time to a new hope!

So, for the moment, I am in fairly good relations with the mighty Opera, regarding a work in two or three acts, "Der Fliegende Holländer." The scenario I have proposed has been very agreeably welcomed. What wonder I begin to have hopes?

THE CRY OF DESPONDENCY.

And yet at the moment I wish I could buy my wife the medicines she needs. Will she contrive to endure this misery, and shall I contrive to endure hers? Lord God, come to my assistance! I know not what to do. I have exhausted all the resources of a starving man—all, all. Oh, miserable man that I am! I have learned to know men. "Money" is the measured yardstick of all that is noble. A fair weather friend grows cold at sound of it. Relatives stiffen before the word is out of your mouth. And yet—oh heaven!—what savor is there without that assistance, the most efficacious of all? Anybody who knows poverty knows that the only cure for it is money.

In the old days, when you made sacrifice after sacrifice for me, I then already knew poverty. I did not then know the pangs of poverty, but I have learned better now!

To be obliged to buy bread with your last bit of jewelry, your wife's last bit of china, to be unable to help her when she is ill and in pain, because the money you raised by pawnning your wedding rings was not enough to buy bread and medicines! If I can't manage to end my difficulties poverty, what name is there left for this?

In a word—God forgive me—I curse life. The first words I address to a friend I have just found again are to ask prompt assistance from him. I ask three hundred thalers, and I realize that when you send them I shall be eight months behind, for during all that time I have paid only for bread. If you will not turn your back upon me, I know not what will be my fate.

You see this is the cry of my poverty. Will it change? Shall I again see good fortune? To those questions I reply only with a bitter sigh! And yet there are hours when I behold the baseness of more than one person I have met, and could be proud of my situation if I were not obliged to consider my poor, good self! She has sacrificed her youth for me, and all I can do for her is to write you this letter. Let me do without her knowledge. I know she would advise me not to; she no longer has the faintest hope.

Do you desire once more to give me a day's happiness? Write me at once. Meanwhile I shall live in hope that we may see each other again. Ah, to see each other again! In happiness? My Theodore, let us hope, let us hope! Farewell, my friend,

Your
RICHARD WAGNER.
25 Rue de Helder, Paris.

SELF-HELP, THE FOUNDATION OF ALL PERMANENT SUCCESS

A Collection of Letters and Articles from World-Famous Men Pertaining to One of the Greatest Elements in Human Progress, Including Messages from

Thomas A. Edison, Dr. G. Stanley Hall, Booker T. Washington, Hon. Champ Clark, Capt. R. P. Hobson, Dr. O. S. Marden

world, have been men who in their own progress were under the necessity for self-help. Wishing you every success in the splendid undertaking, I remain

Faithfully yours,
R. P. HOBSON.

FROM THE SLAVE BOY WHO BECAME WORLD FAMOUS.

Remarkable as are the achievements above, they in no wise exceed those mentioned above, in that they in no wise exceed the wonderful progress made by Booker T. Washington, born a slave in Virginia (1858), and now the best known representative of his race. At first he worked in a salt furnace and then in a coal mine. By studying at night school he managed to gain admission to the famous Hampton Institute. After some years of study he was placed in charge of the Indian students at Hampton and later was given the position of director of the Tuskegee Normal and Industrial Institute, which then existed on one acre of land. The Institute, which is now an old ranch and a shanty by dint of enormous labor and the most supreme kind of self-help Washington has built this school until it now accommodates 1384 students, employs 112 teachers, and has an annual income of \$34,000. The institution strives to teach self-help in the highest sense of the word. The negro students for the most part are given a practical training along industrial lines. Mr. Washington is a very forceful public speaker. His letter is an exceptionally fine one.

A WORD FROM THE SPEAKER OF THE HOUSE.

The Hon. Champ Clark, Speaker of the House of Representatives, has written a short expression of his own appreciation of the wonderful principle which has had so much to do with the development of our country.

The results of self-help are very unusual messages which should in themselves be a source of great inspiration and encouragement to students, whether they have the good fortune to have a good teacher or whether they are compelled to fight their battles alone.

The *ETUDE* rarely prints contributions from men or women who are not musicians. But here was a subject which was bigger than the subject of music itself—a subject as big as all mankind. Consequently we have invited others to pen their thoughts on the subject of self-help for their advice and experiences.

Probably the greatest living example of self-help is Thomas Alva Edison. His part in the progress of the world is almost too great to estimate. Edison was born at Milan, Ohio, in 1847. When he was seven his family moved to Port Huron, Michigan. Edison is said to have had no "schooling" at all. At twelve he became a train boy on the Grand Trunk R. R. At fifteen he bought a small hand press, and began to print a small paper of his own which he called the "Grand Trunk Herald." It had a circulation of 300. Later he became a telegraph operator. When seventeen he invented an automatic telegraph repeater. Soon thereafter he invented a stock indicator which he sold for \$40,000. Since that time Edison has rarely worked for less than twenty or fourteen hours a day. He has patented more than 300 inventions, far more than any other record at the patent office. Without self-help, there would have been no Edison. He has made discoveries and inventions without which much of the work in the universe would suffer enormously. Edison's sole method of gaining success is by unending effort. Failure after failure spurs him on to more effort and more results. Invention with him is by no means an accident. Weeks and months of trials often pass before any encouragement is received. Any one who can cultivate the capacity to do this in music and develop the industry, endurance and capacity of an Edison must succeed.

Mr. Edison's letter is in itself a classic. He has put into a few words those eternal truths which may be applied to the musical ambitions of any reader of *THE ETUDE* at once.

TO THE ETUDE:

In response to your favor of the 11th, I can only say that having been brought up on a Massachusetts farm till the age of fourteen and having supported myself to a great extent through both college and professional school by teaching and otherwise, I am a great believer in self-help.

This belief is greatly confirmed by observing young men of the rising generation who have everything done for them, and who never, till their education is finished, earned a dollar and rendered a cent's worth of real service to the world.

Very truly yours,
G. STANLEY HALL.

FROM A DISTINGUISHED NAVAL OFFICER.

Captain R. P. Hobson (now Representative of Worcester, Mass., who during the Spanish-American War, distinguished himself in sinking a steamer at the entrance to Santiago Harbor, right under the guns of the Spanish fort), is a great believer in self-help. He writes as follows:

TO THE ETUDE:

I am very glad indeed to have the privilege of adding a word to your issue devoted to self-help.

I am the more glad to do this because I realize that activity regularly repeated and persisted in is the foundation of all development either of body or mind or character, and that the necessity for self-help prompts and stimulates more than any other factor in human experience. It is not surprising therefore that the great men of to-day and of the days gone by, who have contributed most to the uplift of the

training is the basis of society, and in artistic training is not only detrimental to progress, but potentially destructive to the healthy growth of intelligent power. Study is necessary to develop even the highest qualities; but if we desire to be real artists we must take pains to gather from within, rather than from outside.

Theodore Parker, the Unitarian divine, who founded the Unitarian Church in Boston, said: "The Unitarian religion is the result of imitation in his lessons, and the student who adopts it, is equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, while the former is active....

Yours very truly,
Booker T. Washington.

(Dr. Marden's contribution to this series will be presented in the next issue. The distinguished editor of *Success* is doubtless the greatest living writer upon self-help.)

IMITATION

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Henry C. Lunn.

THE ETUDE



A SELF-HELP COURSE FOR PIANO STUDENTS

A Series of Educational Works, Technical Studies, Etudes and Pieces, selected especially for this issue by well-known teachers with wide experience in America and in Europe

CONTRIBUTING TEACHERS

Hannette Brower, New York, (B); LeRoy B. Campbell, Pennsylvania, (C); J. L. Erb, Ohio, (E); C. G. Hamilton, Massachusetts, (H); Carl W. Grimm, Ohio, (G); Mrs. Herman Kotschmar, Maine, (K); John Orth, Massachusetts, (O); James H. Rogers, Ohio, (R).

The Etude believes most emphatically in the desirability of a good teacher when one can be secured. Many pupils who are obliged to struggle along at a discouraging rate might with an able, inspiring mentor accomplish results in one-half the time. However, if it is absolutely impossible for you to secure a teacher and if you have the mighty will to self-help, then do not despair. By dint of close study and great concentration you can make a path for yourself as hundreds of teachers and pianists have done.

After all, even with the best of teachers that is the pupil who learns to help himself at all times who accomplishes the most work.

A DIFFICULT AND COMPLICATED UNDERTAKING. We desire to impress upon our readers that the following course has been compiled only after great thought and consideration. One of the most difficult things the teacher can do is to map out a good course for his pupils.

Many teachers refuse even to attempt to make up a course, contending that all pupils are different, and with the great amount of technical and educational material obtainable the course must be made to fit the pupil as the teacher carries the work along. While this is true, a course can be outlined which will be suitable to the self-help student the main line of his work.

In the following, which represents the pedagogical opinion of well-known teachers located in different parts of the United States, the reader will observe at once a great difference of opinion in the grading. In order that the ideas of each teacher may be identified, we have keyed the entire list of names to the contributing teacher, putting the initial of the teacher's last name after the state. In the following the appearance of this initial suggests the name of the teacher who proposed the exercise, piece or study. Reading the course closely the student will note a great difference in the regard for the Bach Inventions. They are first suggested by Mr. Grimm in pieces in the Fourth Grade. They are next suggested by Mr. Hamilton as technical exercises in the Fifth Grade. They are next suggested by Mr. Erb as studies in the Fifth Grade. They are next suggested by Miss Brower as studies in the Sixth Grade. (Mr. Orth's grade is E.) They are next suggested by Mr. Campbell in the "Three First Inventions." They are next suggested by Mr. Rogers as studies suitable for the Seventh Grade. They are next suggested as studies in the Eighth Grade by Mr. Campbell. These Inventions appear in no less than six different positions, and this indicates that six different teachers fail to agree upon the place in the studies where they should be introduced.

Such a result as this is most natural. It is likely that each teacher had a different pupil or grade of pupils in mind. A smart pupil might easily take the Bach Inventions at an early grade, whereas a backward pupil would have difficulty in mastering them at a later grade.

THE VALUE TO THE SELF-HELP STUDENT.

Of what value then is this course to the self-help student when so many different teachers disagree as to the best road to travel? Of the greatest possible value to the self-help student who can read between the lines. By careful observation of the following the pupil will note that the road itself is not the same from teacher to teacher, but that the individual pupils take different positions along the road. Possibly the safest course for the pupil who travels without a teacher is to take the works indicated at a more advanced stage. That is, the pupil who must work his way alone will very naturally not be able to take up

any such work as the Bach Inventions at as early a stage as the pupil who has a teacher to point out the way. The chief advantage then for the self-help student is that of reading between the lines. Several of the teachers state that they use the Mason touch and teach throughout the course and also offer a standard graded course. The latter course will suffice for a course of graded studies to be applied with any method or system.

It is safe to say that efficiency will come to all who can play effectively the principal studies outlined in this course. In order to indicate to our readers how much effort has been made to present the course in a simple and readable manner, the author, etc., has labored over several months. The course itself represents the experience of many years. Consequently it is a thing to be preserved for future reference. Teachers who are in search of a guide book for their own courses may find some extremely valuable suggestions in this course.

GRADE FIRST.

TECHNICAL EXERCISES:

Hand-Training Exercises, Slow Trills, Simple Chord Exercises (B); Presser's First Steps (C); Mathews' Graded Course, Book First (C); Stephen Emery's Foundation Studies (E); Köhler, Opus 190 (H); Grimm's Practical Instruction Book (G); Virgil's Foundation Exercises, I (K); Bellairs' *Pianoforte Technic on a Rhythmic Basis* (O); Finger Exercises on Five Notes for Securing a Good Position of Hand (R).

STUDIES:

Duvernoy, Opus 120, I (B); Mathews' Graded Course, I (C); Bugbie's First Grade Studies (E); Gurlitt, Opus 17 (H); Köhler, Opus 157 (G); Gurlitt, First Steps (O); Burgmüller, Opus 100 (O); Mathews' Graded Course, Grade I (R); Gurlitt, Op. 83 (R).

PIECES:

Köhler, Opus 157 (B); Special Ear Training, Mental Hearing and Sight (B); With the Caravan, by Fischer (C); Melodie, Haydn's Little Song, little piece by Schumann, Opus 6, Nos. 1-3 and 5; Six Songs Without Words, Gurlitt, Opus 101, Numbers 6 and 9 (E); Selections from Schumann's Opus 68 (H); Clementi, Opus 36, Numbers I and II; Reimecke, Opus 127, Number 1 (G); Jack the Giant Killer, by U. Meister, Barcarolle, Easy, by Reinecke, Under the Linden, Reinecke (K); Clementi Sonatas (O). Mr. Orth suggests that the pupil carefully read and study Tapster's *Music Talks with Children*, *The Holiday by Datnam*, *Melody Waltz* by Orth, Sonatina in C by Clementi (R).

GRADE SECOND.

TECHNICAL EXERCISES:

Trills, Passage Work, Scales, Chords, Arpeggios, etc. (B); Mathews' Graded Course, Book II (C); Major Scales, hands separately and hands together as far as three sharps and three flats (E); E. Biehl, Opus 7, Book I (H); Grimm's Modern Technical Exercises (G); Dewey's Evolutionary Technic (O); Finger Exercises on Five Notes, Scales of C and G (R).

PIECES:

Duvernoy, Opus 120, Number 2 (B); Duvernoy, Opus 176 (E); Loeschorn, Op. 65, Books One and Two (H); Köhler, Opus 256 (G); Köhler, Easy Studies (K); Clementi, Sonatas (O); Mathews' Graded Course, Book II, Duvernoy, Op. 176, Gurlitt, Opus 141 (R).

Solfège, by P. E. Bach, *Water Sprites*, by Heller, Easy Mozart Sonatas, Selections from the Schumann Album, Study of Triads in Major Keys (B); *Chasing Butterflies*, by Dennee (C); Schumann, Opus 68, Nos.

GRADE THIRD.

TECHNICAL EXERCISES:

Wieck Technic (C); E. Biehl, Opus 7, Book 2 (H); Zwintscher's Scales (G); Dewey's Evolutionary Technic (O); Handrock's Mechanical Studies (R).

PIECES:

Duvernoy, Opus 120 (3 and 4), (B); Streahog, Opus 80 and 64, commence with Leesfon-Bach (C); Simple Clementi Sonatinas Loeschorn, Opus 65, Duvernoy, Opus 120 (E); Burgmüller, Opus 100 (H); Czerny, Opus 261 (G); Easy Studies, by Streahog (K); Czerny, Opus 740 (O); Bergthal, Twelve Easy Studies, Bertini, Opus 100 (R).

GRADE FOURTH.

TECHNICAL EXERCISES:

Passage Playing in all Keys, Scales, Arpeggios, Octaves, Trills, Accent Exercises, (B); Wieck Technic Continued (C); Major and Minor scales, hands separately and hands together, Metronome 80 to 96 (two, three and four notes to the beat), Arpeggios (E); Berens, Opus 61, Book I (C); Zwintscher Chords (G); Schmidt, Daily Exercises (K); Mason Touch and Technic (O); continue Handrock, Major and Minor Scales, begin Arpeggios (R).

PIECES:

Duvernoy, Opus 120, all studies in this Opus. Czerny, Opus 299, Numbers 1 and 2, played slowly (B); Burgmüller, Opus 100, Concone, Opus 24 (C); Czerny's Velocity Studies, Selected Studies, by Heller, Sonatina Opus 1 (E); Heller, Opus 47 (H); Czerny, Opus 299, Velocity (G); Le Couppéy Studies (K); Cranach Studies (Von Billow edition) (O); Brauer, Opus 15, Duvernoy, Opus 120, Mathews', Book IV (R).

PIECES:

Farfalleta, by Marks (C); Schumann's Träumerei and Romana, Merkels Spring Song, Chopin Waltz in D flat or the one in A minor, Chopin Mazurka in B flat, Mendelssohn's Songs Without Words (Folk Song and Consolation), Schubert's Scherzo in B flat (E); Haydn's Sonata in B (Peter Edition, No. 20) (H); Bach's Sonatas, Opus 1, Opus 2, Schubert's Songs Without Words, Numbers 4, 9 and 30, Haydn's Sonatas in F, D and G (G); Für Elise, by Beethoven, Elfin Dance by Grieg, Gypsy Rondo by Haydn (K); Easy Mozart and Haydn Sonatas, Easy Mendelssohn Songs Without Words (O); Barchetta, by Nevin, The Flautier, by Chamade, Valse Lente, by Schütz (R).

SPECIAL NOTICE.

Owing to the great amount of special material presented in this issue, it has become necessary to reserve the presentation of the first five grades in this course for the November issue. In addition to this there will be published a composite course in tabulated form. This has been prepared after careful investigation of the courses employed by the best schools and teachers of America and Europe. This is one of the most valuable features THE ETUDE has ever secured. It may be used for reference by teachers as well as students. The Etude does not propose that every student can go through this entire course as a teacher. To accomplish such a gigantic task would be next to the impossible. However, we do know that the composite course to be presented in the next issue will prove a boon to thousands of students who have had limited educational opportunities, as well as for thousands of young teachers who are continually in need of a guide of this kind to help them in

THE ETUDE

The Etude Gallery of Musical Celebrities



Felix Mottl



Hans Richter



Arthur Nikisch



George Henschel



Max Fiedler



Frederick Stock

THE ETUDE

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographers have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. One hundred and ninety-eight portrait-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

ARTHUR NIKISCH.
(Neck'sch.)

NIKISCH was born at Lebényi, Szent Miklós in Hungary, October 12, 1855. In early childhood he showed great musical aptitude, and commenced his studies of the piano and composition at the age of six. At eleven he became a pupil of Hellmesberger, Scheier, and Deshayes at the Vienna Conservatory. He distinguished himself at the conservatory, which he left in 1873. The violin was for a time his chief study, and he gained orchestral experience with this instrument. In 1878 he had an opportunity to go to Leipzig as "Chorrepititor" at the opera, and commenced his career as a conductor. In 1879 he became first conductor at the opera upon Sucher's retirement. In 1880 he became conductor of the Vienna Philharmonic. He dedicated himself to reviving neglected masterpieces and the best new operas. In 1888 he electrified everybody by directing a Liszt concert at the opera, at which he conducted the *Faust* and *Dante* symphonies from memory; Liszt was forbidden fruit in those days. Consecutive Leipziger Festivals followed. Nikisch came to America in 1889 to do great work as conductor of the Boston Symphony. He returned to Europe in 1893 and became Hofkapellmeister at the Budapest Opera. During a London engagement, however, he received an invitation to become conductor of the English Gewandhaus on the retirement of Reincke in 1895. In this post he now occupies a commanding position in European musical affairs. (The Etude Gallery.)

HANS RICHTER.
(Riechter.)

RICHTER was born in Raab, Hungary, April 4, 1843. He became a boy member of the Court Chapel choir in Vienna in 1853, and remained there for four years. As a student of the Vienna conservatory in 1860 he became a pupil of Kneisele (bassoon), Müller (violin) and Sechter (theory). In 1866 he lived in Lucerne with Wagner, whom he acted as copyist. The next year he was in Munich as conductor at the Hofbad National Theater, enjoying the friendship of Bülow, and was eventually awarded all the prizes the institution could bestow. He first attracted attention as a conductor at the concerts of the Academic Richard Wagner Verein of Vienna. In 1876 Richter was stage conductor of Wagner's *Ring* at the Bayreuth Festival. He became conductor of the Grand Ducal Opera House in Carlsruhe in 1881, and remained there until 1903. While in Carlsruhe he produced many important stage works, including the complete cycle of operas by Berlioz. He also conducted the Carlsruhe Philharmonic until 1892, and in 1886 was appointed by the Bayreuth authorities to conduct the festival performances of *Tristan und Isolde*. He came to New York in 1903-04 to conduct *Parsifal* upon its American production. Richter left three operas, a string quartet, and many songs, besides editing various works of Berlioz, Cornelius, Liszt, etc. Mottl was one of the greatest of the Wagnerian conductors, but was far too catholic in his tastes and broad-minded in his outlook to rely upon that alone for his great reputation. (The Etude Gallery.)

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FELIX MOTTL.

MOTTL was born at Unter-St. Veit, near Vienna, August 29, 1856, and died July 2, 1911, at Munich. As a boy he possessed a fine soprano voice and obtained admission to the preparatory school of the Imperial Court Chapel. His musical education was completed at the Vienna conservatory under Josef Hellmesberger, and he was eventually awarded all the prizes the institution could bestow. He first attracted attention as a conductor at the concerts of the Academic Richard Wagner Verein of Vienna. In 1876 Mottl was stage conductor of Wagner's *Ring* at the Bayreuth Festival. He became conductor of the National Theater at Pesch in 1879, and four years later conducted an orchestral concert in Vienna, which led to his appointment as director of the Philharmonic concerts in Vienna. He was director of the rehearsals and performances of the Bayreuth Festival in 1876, and was honored with honors, and also appointed court capellmeister at Vienna (1878). In 1877 he started the Wagner concerts in London, which subsequently were known as the "Richter concerts." He was appointed conductor of the Manchester orchestra, and since 1880 has been director of the Birmingham festivals. The conducting of the opera at Covent Garden has been in the hands of Richter since 1904 until the present year. Increasing years have forced Dr. Richter to give up his public career, but his work has been lavishly appreciated by the English. (The Etude Gallery.)

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FREDERICK STOCK.

Stock was born at Jülich, Germany, November 11, 1872. His father was a bandmaster in the German army, and gave him his first music lessons. He became a pupil of the Cologne Conservatory in 1886 and graduated as a violinist. He became a member of the Municipal orchestra, but was not satisfied to settle down into routine work, and to avoid this studied composition with Humpertz, Zoller, and Franz Wüllner. He joined the Cincinnati Orchestra, and four years later became assistant conductor to Theodore Thomas. From 1903 to 1905 Stock conducted all the orchestra engagements outside of Chicago, and upon the death of Thomas became conductor in chief. His compositions include a symphonic poem, overtures, symphonic variations on an aria of final thought. He has written chamber music, one of his quartets being in the repertoire of the Kneisel Quartet. Probably no orchestral conductor is better known in America than Frederick Stock, as the work of the Thomas Orchestra has by no means been confined to Chicago. At many of the great musical festivals in South and in the Middle West the orchestra is engaged as a matter of course, and in this way is probably better known than most of the great orchestras of the country. Mr. Stock is a careful, exacting conductor, and a true orchestra leader, under perfect control. Unlike most European-born musicians, he understands the needs of the American people to a remarkable degree that one hardly thinks of him as of German birth. (The Etude Gallery.)

AUGUST MAX FIEDLER.
(Fee'dler.)

FIEDLER was born at Zittau, December 31, 1859. His musical ability manifested itself at an early age, and while studying with his father he had his initial public appearance at the age of ten. His remarkable ability enabled him to win a scholarship by means of which he studied at Leipzig Conservatory under Reinecke, Paul and Jadassohn. He graduated in 1880. He had planned to be a concert pianist, but after much practice this resulted in injury to his arms, and he was obliged to take a long rest. Two years after leaving Leipzig he was appointed professor of advanced piano playing at Hamburg Conservatory, and in this position he built up a solid reputation which has placed him in the front rank of piano professors. In 1894 he became head of the conservatory, and in 1904 was appointed conductor of the Philharmonic orchestra. He has been "guest" conductor in all the principal European cities. Rome, London, Berlin, Dresden, Paris, St. Petersburg, etc., and is an especially favorite Russian. Fiedler's first American appearance was in 1904, when he conducted the New York Philharmonic with conspicuous success. In 1908 he was appointed conductor of the Boston Symphony orchestra, and has become well known in American musical life. His compositions include a symphony, piano works, piano-forte works, songs and chamber music. He is very catholic in his tastes and always willing to give young composers a chance. (The Etude Gallery.)

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ISIDOR GEORG HENSCHEL.

HENSCHEL was born at Breslau, February 18, 1850, and showed great aptitude for music early in life. He sang in public at an early age, and as a young man, and in 1867 entered Leipzig Conservatory under Moscheles for piano, Reinecke and Richter for theory, Goetz for singing and Pappertz for organ. He studied in Berlin with Kiel and Adolphe Schnell. He appeared in festivals in Germany and soon won a prominent position. He first appeared in London in 1877 and soon established a great reputation as a singer with his beautiful voice and his wonderful artistic intelligence. While in London he met Lillian Bailey, an American singer, and in 1881 they were married. Thereafter he was appointed conductor of the British Symphony, which was founded at that time. Subsequently Mr. and Mrs. Henschel frequently gave their recitals together, and established themselves as great favorites in America, though for the most part they lived in England. Henschel founded the London Symphony concert in 1886 and produced many important works and at the same time was engaged in teaching singing at the Royal College of Music. His compositions include choral and orchestral works, piano-forte pieces and many songs, such as *Saint Morning Song* and the *Gondoliera*. Since the death of his wife he has retired from public life, which he has been successful as a singer, teacher, composer, conductor, and indeed in practically everything he has undertaken.

(The Etude Gallery.)

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THE ETUDE



Some New Views on Octave Playing

BY EDWARD M. BOWMAN.

From "A Musician's Letters to His Nephew"

The author's purpose in writing "Letters to His Nephew" how he used his address from a musician to his youth, with the object of saving the reader of the letter from the trouble of deciphering the musical notation which surround the musical student at the outset. The "boy," of course, had no knowledge of musical notation, but the author had the teacher with helpful letters. Unfortunately only portions of this book are available for purchase, but the author has given the resources of several lessons. The following is the first part of the eleven letters contained in the book. This letter was written last March. The first part of this letter was published in THE ETUDE for September, but this installment may be read as a separate article.)

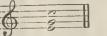
muscular tension involved in the playing. In these preliminary exercises the extent of this arm-motion can scarcely be over-exaggerated. It is important.

Make the repetitions as quick as possible. Hold the wrist-joint somewhat high. Practice left hand two octaves lower.

Ex. 2.



Ex. I.



them down. Now, by pressing the wrist-joint downward, the fingers will press the keys and the chord will be sounded. There being little or no percuSSION the quality of tone will be mellow and musical. The touch is an extremely useful one, because with it one is able to secure various degrees of power, from the very softest to a good strong forte (loud). Like other pressure-touches, it has a very limited scope as to speed.

OCTAVE-PLAYING.

Very rapid octave-playing requires the use of the wrist action. If one studies the octave-playing of a great pianist, it will be observed that his fingers move as a flying bird gets its impulse from the periodic motion of its wings. An artist puts his hands to the keys, shakes out, so to speak, a group of tones from the wrist, gathers a fresh impulse, shakes out another group, and so on to the end of the passage. Obviously, then, the way to teach octave-playing is to begin by practicing single simple impulses. This will be done gradually as very rapid repetition of the first note is to be played with a free, loose arm attack, the repetitions to be "shaken out" of the wrist with the utmost speed and springiness of wrist, just as if they were echoes of the first, or the after-tremors of a vibrating steel spring, or like the vibrations of the filament in an incandescent bulb which has been jostled. My point is that the repetitions are not due to new muscle impulse, but to the transfer of the impulse which started the first note. Try this experiment: clasp your hands together in such a way as to get a very quick repetition of the stroke. Or this: take a piece of pasteboard three or four inches wide and about eight or ten inches long; hold one end firmly on the edge of the table so that, like the free end of a springboard, most of the pasteboard will project away from the table. Strike the projecting end of the pasteboard a rather smart blow and watch the after-vibration. In this way the stroke of your hand (or hand and arm) will represent the original impulse given to the wrist in playing a group of octaves. The after-vibrations will suggest the repetitions in the group. They are fractions of the original impulse.

In playing the following preliminary octave exercise, the first tone is to be taken with a full, free arm-motion. The repetitions are to follow with a speed near like the after-vibrations of the pasteboard as possible. At the end of the group the hand and arm are to be lifted as before in a semi-relaxed condition, so as to recover from the

The sign (↑) denotes a down-motion of the arm and hand, or of the hand alone. The sign (↓) denotes an up-motion of the arm and hand. At (*) there is simply a down or dipping-motion of the wrist which marks the second impulse and the beginning of the second group of tones. A longer passage would be covered by additional impulses. As already stated, this is the way an artist plays passages in octaves. If the knack of using the rising and falling wrist in the passages of two or more groups is not acquired readily, the following preparatory exercise will be found useful:

Ex. 3.



DAILY ARM EXERCISE.

The first tone is taken by an arm-motion; that is to say, with the wrist in an arched position; the hand approaches the keys by a quickly descending line at the precise instant that the fingers attack the keys, the wrist-joint yields or bends downward; during the playing of the next four tones the wrist-joint gradually rises to its former arched position, ready to make the impulse by a down-motion in attacking the first note of the second group. During the second group, the wrist rises as before and, at the last note, falls again, but dies immediately. During the rests the hand and arm are lifted high up from the keyboard and semi-relaxed, as already described, preparatory to the attack of the next following group. The line under the exercise is intended as a picture of the fall and rise of the wrist during the playing of each group of four notes. These preliminary octave exercises are to be practiced daily until the movements are perfected and the nerves and muscles involved in their execution shall be developed to a high degree of speed and endurance. As a guide to the more advanced student, daily practice of the Legschaben and the Kullak Octave Studies (especially Book II of the latter) should be given.

You will observe Miss Proctor, that octave-playing in passages involves three kinds of muscular action, namely: up, down and lateral. The attack of the key is by a down-motion; the release of the key is by an up-motion. Then there is the lateral motion, the moving of the hand and arm to the right or left. In my exercises the up and down movements are studied first, then the lateral motion is added at first in short flights, and then longer, until the passage of two or more groups is covered. From that point onward the development becomes a matter of time and practice.

Great climaxes in power occasionally require the performance of octaves from the elbow with a rigid wrist-joint. This will need very little explanation. It is always easy to stiffen up. In some of the Kullak studies the passage should be commenced with a wrist-action and then, as the climax develops, the tone should be changed gradually, but as gradually as needed from the attack, into an elbow-action with stiff wrist. (Constitute Studies, Book II, Nos. 4, 5, 7.)

This letter gives enough advice, Miss Proctor, to last your pupil several years. Beginning with a criticism of the pressure-touch—which—as a foundation-touch—I adjure you to abjure, I have attempted to show you the logical order of development of the principal varieties of touch, I have added to this a foundation method of teaching octave-playing with right and left hands, excellent results.

Give my love to George, and tell him that my letter to you contained nearly enough dry advice to fill a big instruction book; and that you are to keep it for reference and gradual explanation to him. It will be two or three years, perhaps more, before he will begin to use the pressure-touch or to play octave-passages. Before playing octave-passages his hand should have grown large enough to span the octave easily and strike the keys exactly together, without stiffness.

Sincerely and fraternally yours,

E. M. BOWMAN.

Never fail to go to as many concerts as you can, and hear the best artists available. "Example," said Burke, "is the school of mankind, and they will learn at no other."



MASTERS WHO HAVE TRIUMPHED BY SELF-HELP

By CAROL SHERMAN

*"Men of some times are masters of their stars:**The fault, dear Brutus, is not in our stars**But in ourselves, that we are underlings."* —WILLIAM SHAKESPEARE. (*Julius Caesar, Act I, Sc. II.*)

There is a vast difference between the words "Self-Help" and "Self-Taught." All great masters are in a measure self-taught—but only in a measure. Practically all have been obliged to depend upon "Self-Help" for success. Very few have been born like Mendelssohn "with a silver spoon in the mouth." This article that does not deal so much with self-taught musicians as with "self-help" musicians.

It is safe to say that the great masters who have been obliged to get along by self-help instruction have been those who have worked the hardest. They have acquired an immense amount of information and knowledge—but this has not come from their own brains alone. It has come through knowing other musical people, through attending great concerts, through the most laborious kind of study of the works of those who preceded them. The teacher might have spared them many blunders, many heartaches, and might have enabled them to do much greater work by showing the quickest road to musical success. But he who has to find his way will be compelled to pass through a wilderness before he arrives at a goal. Who knows what Schubert might have accomplished if he had had some masterful instructor to help him mold his talent. Schubert died at the age of thirty-one. Let us suppose that instead of wasting time in experimenting and in committing many musical blunders as history tells us he did—he had had his knowledge classified and available as had Beethoven and Haydn. Those thirty-one years might have produced still greater results.

The marvel of it all is that those who have had meagre educational opportunities have been able to accomplish so much. A short time ago a famous American pianist was requested by the author to give some account of his struggles, his privations, his sacrifices which he was compelled to undergo before reaching success. When told that it was to be incorporated in an article for THE ETUDE, the artist refused saying, "I don't care to talk about myself or musicians. Let them find it out for themselves. The Almighty only knows what I have been through for my art—it has been terrible, terrible, but I won out at last and the triumph of winning has been sweet to me." I do not think that the editors of THE ETUDE wish to suppress anything, and I do think that if the young artist has the right spirit he will glory in the knowledge that all of his struggles will not be in vain if he can win the sympathy of the public. He and all great masters have been compelled to work out their salvation. He will find encouragement in reading of the victories of the masters over the immeasurable obstacles which fate seems to cast in the path of all who are destined for greatness. No struggle in all history was so great as that of Richard Wagner. His autobiography is at times heart-rending. Yet who of us is so small that we would not covet the privilege of giving to the world such great masterpieces as those of Wagner?

Following are just a few facts regarding the battles of great musicians who have not been afraid to work, wait and sacrifice. The price is a big one, but if you

are willing to let it succeed almost invariably follows. The great trouble is that students are rarely willing to pay the price. Let teachers who desire to inspire their pupils read of the following achievements and let the pupils ask themselves whether they are making similar sacrifices.

DR. THOMAS ARNE'S STRUGGLES.

Dr. Thomas Arne, one of the most distinguished English musicians, author of *Rule Britannia* and many charming songs, was the son of an upholsterer. He was educated at Eton college, and after his graduation was intended for the law. His father was insistent, and the boy was placed in a solicitor's office for three years. His love for music was so great that he took every possible secret means to pursue his favorite study. He had a spinet in his bed room, which was draped to look like a trunk in the day. At night he would climb down so that it could not be heard in other parts of the house. Thus he not only compelled to get his education by means of self-help but also by surreptitious means. He also made a clandestine arrangement whereby he took a few lessons upon the violin. He made such great progress that he was soon leading an amateur band. Sometimes he would borrow a servant's uniform in order that he might attend the opera in disguise. Finally his father discovered his bent, and it was only after much persuasion that the maker of bureaus and bedsteads consented to let his son become a musician.

AUBER'S REMARKABLE EARLY EFFORTS.

Auber the great French composer of light operas and later the director of the famous French Conservatoire for many years, had very meagre musical opportunities as a child. But by dint of great enthusiasm, work and patience he accomplished wonders a performer and as a composer. He wrote some songs which proved extremely popular throughout the country was at that time only twelve years old. Nevertheless he soon determined that Auber should follow a commercial career. Consequently he was sent to London and held the position of a clerk for a considerable time. Here again his music attracted a great deal of attention. He attempted to write an opera for a society of amateurs. Fortunately the great Cherubini was among the auditors and insisted upon having Auber, who was then nineteen, come to him for lessons. After this Auber's road was easy and his success quick. His last opera was produced when he was eighty-seven years old. Wagner considered Auber's *Masaniello* a great French masterpiece.

BACH'S PERSISTENCE.

Johann Sebastian Bach was not satisfied with the excellent lessons he received from his father and later his brother. We are all well acquainted with the well authenticated story of how the boy craved for music which his brother forbade him to play, thinking it too advanced. Bach managed to get the music he wanted out of the bookcase and copied it entirely by the light of the moon. When his brother

found what he had done he tore up the copies. We also know that he made continual efforts to secure instruction outside of that received from his family. He continually made trips many miles in length for the opportunity of hearing such masters as the great Reincke and the great Mendelsohn. Several of these trips were made on foot and with very little money for food. Who can wonder that Bach succeeded when he was made of such stuff?

A FAMOUS RUSSIAN EXAMPLE.

Cesar Cui, the Russian composer, received some fragmentary instruction in his childhood but his parents' desire to have him rise in military life compelled him to give up the major part of his attention to the Russian army. He rose to the position of professor in the Royal Military Engineering School at St. Petersburg, and among his pupils in this position was the present Czar of Russia. He became a Lieutenant General in the Russian army. Later he met the Russian composer, Balakirev, and was inspired by him to attempt musical composition again. Although almost entirely self-taught he commenced to compose, and the results astonished not only his companions in Russia, but the entire musical world as well.

STRUGGLES OF A BOHEMIAN MASTER.

Antonín Dvořák, the greatest composer his country has ever produced, was intended by his parents to follow the mundane but necessary career of the butcher's trade. Fate intervened, however, and saved the lad from this fate. He longed to travel with a troupe of traveling players used to gather in front of his father's inn at Mühldhausen. He begged the village schoolmaster to give him a few lessons upon the violin and he also went to every possible musical event. Later he sang solos at church, but was so nervous when great works were performed that he continually broke down. When twelve he went to a boarding school, and his musical education was continued under somewhat remarkable circumstances. His teachers were not masters but they were capable in a way. When he returned he ranged for the performance of a polka, which when played by the orchestral instruments for which it was written revealed such hideous discord that the composer was forced to withdraw it. His uneducated father took this as a sign of lack of talent and insisted upon his original intention of making a business of his boy. Much persuasion resulted in the young Dvořák entering the school for Church Music at Prague. For a time his life went on with a very small allowance, but then the parent became disgusted and withdrew his support. Then Dvořák showed his real self-help spirit. He joined one of the little town bands and for a considerable time earned his living, playing at cafes and beer gardens. Step by step he fought for success until he became the greatest musician of his race.

(The triumphs of other masters who have profited by self-help will be told in the next issue.)

INSPIRING SELF-HELP THOUGHTS

Selected Especially for "The Etude" Self-Help Issue

This page has been arranged so that it may be removed and framed for studio purposes. Thousands of ETUDE readers have been encouraged and incited to do higher and greater things by uplifting words of this kind.

Every day we spend without learning something is a day lost.

LUDWIG VAN BEETHOVEN.

Difficulties are the things that show what men we are.

EPICTETUS.

A truly inspired artist always plunges into his work with enthusiastic abandon.

RICHARD WAGNER.

The world's great men have not commonly been great scholars, nor its great scholars great men.

DR. OLIVER WENDELL HOLMES.

Nothing can be accomplished in music without inspiration.

ROBERT SCHUMANN.

Do what you are afraid to do,—this is moral courage.

RALPH WALDO EMERSON.

Zelter, Mendelssohn's teacher, once said of Mendelssohn: "It is not his genius which surprises me and compels my admiration, for that was from God and many others have the same. No, it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself and his actual adoration of art. He will gain a name in everything he undertakes."

When you get in a tight place and everything goes against you, till it seems as if you could not hold on a minute longer,—never give up then,—for that's just the place and time that the tide will turn.

HARRIET BEECHER STOWE.

The heights by great men reached and kept Were not attained by sudden flight, But they, while their companions slept Were toiling upward in the night.

HENRY W. LONGFELLOW.

To me, nothing is easy.

RICHARD WAGNER.

The fingers of thy hand are as good as mine. I was obliged to be industrious; whosoever is equally industrious will succeed as well.

JOHN SEBASTIAN BACH.

Do what your present state of opinion requires in the light of duty and let that doing tell; speak by acts.

CARDINAL NEWMAN.

Be sure, my son, and remember that the best men always make themselves.

PATRICK HENRY.

In order to learn anything thoroughly, you must learn and forget it eight times.

PYTHAGORAS.

Our greatest glory is not in never falling, but in rising every time we fall.

Attributed to CONFUCIUS

Every person has two educations, one which he receives from others, and one more important which he gives to himself.

GIBBON.

One endowed with talent and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.

FELIX MENDELSSOHN-BARTHOLDY.

The late Dr. David Wood, a celebrated blind organist of Philadelphia, who thought nothing of playing lengthy works like the *Messiah* from memory, was once asked how he acquired such an enormous repertoire when he had not the use of his eyes. His reply was: "By agonizing."

THE ETUDE



STRUGGLES WHICH LED TO SUCCESS

Distinguished Musicians Tell of Their Battles for
Fame and Prosperity.

THE ETUDE presents a few messages from well-known teachers and virtuosos upon the subject of success. Each one contains a story—a story with a human element and a personal appeal. Like all of the other matter in this issue, it should have a most stimulating effect upon young musicians.

FREDERICK CORDER.

PROFESSOR OF COMPOSITION AT THE ROYAL ACADEMY OF MUSIC, LONDON, ENGLAND.

You ask me to tell of my early struggles. The tale is not an encouraging one for Englishmen to read and were better left for us Americans, memoirs, but yet Americans truly pride yourselves upon possessing far more of the qualities that make for success than we can boast of.

My one passionate desire was—and is—to become a writer of music-drama. As a means to that end I had a slight stage experience and a good all-around musical education with everybody urging me to become a pianist. On coming out into the world I found that I was expected to take a post either as church organist or piano-teaching teacher. For the former did not education fit me in any way. After singing on for some time to the skins of journals—which I have never wholly abandoned—and doing literary back-work of all sorts, I obtained a post as conductor at a place of public entertainment. For two years I fought for the cause of good music, and when at last defeated, I had at least improved myself and become a stronger man. Successive posts were secured, and I was soon a household name and vanished with the death of our brilliant impresario, Carl Rosa. Quite against my will I drifted into the position I have occupied for the last twenty-two years, but having found myself there, I resolved to make it the basis of a reputation. I mastered that most difficult of all branches of our art, the teaching of composition, with no one to help me. I raised up a school of English composition, which has now established by our three or so—days will be the pride and glory of England when I am gone. If I could not touch the goal of personal ambition I was resolved to reach it through the labors of others. The chief difficulty I have had to battle with in this work has been the deplorable tendency of the young aspirants to feebly echo the utterances of their eminent contemporaries, instead of developing a style peculiar to themselves. Note this, American students, for it has been the same with your young men also. But I need not enlarge upon this matter; I am only writing these lines to point out to the student that under the most untoward circumstances here is always something to be done—success to be reaped, though perhaps at second hand. Remember the words of the Greek philosopher:

μηδεὶς μέτρος οὐκετεῖ δύσα τοιεν τὰ κακά.

RAYMOND HUNTINGTON WOODMAN.

NOTE: AMERICAN COMPOSER, TEACHER AND ORGANIST.

The story of my life is not so much that of a struggle as an example of how sometimes our course is shaped by a higher power, almost in spite of ourselves. As a boy I had the idea of following music as a profession, although I was always fond of music and particularly of organ choral music.

Opportunity for organ study and practice came to me at the age of twelve, when my father was appointed organist and choirmaster of a church in one of the suburbs of New York, where the organ could be used for lessons and practice.

I played first in a service on my thirteenth birthday, and by the time I was of age of fourteen was obliged to take my father's place for several weeks on account of an injury to one of his hands.

I continued playing under his direction for over three years, meanwhile entering college, still having no thought of music as a profession.

When I was eighteen my father's income was greatly reduced and it seemed advisable that I should try to find a church position at a salary. After some weeks of anxiety I received the appointment of organist at Christ Church, Norwich. Competition consisted of my leaving college, and during the year I decided to make music a profession. On my return to New York after a following year (to the same position I now have held for thirty-one years) I placed myself under the instruction of the late Dudley Buck, and for four years worked hard to make myself an all-around musician.

Conscious nervousness overcame me first when I rehearsed the first time with an orchestral accompaniment.

MRS. MAUD POWELL.

AMERICA'S MOST DISTINGUISHED VIOINIST.

The earliest fiddleistic struggles I seem to remember nothing whatever about. To get up at six-thirty, practise an hour before breakfast or to come home after school to practise another hour before supper seemed perfectly natural and right because the habit had been formed—so easily it was. The first time I heard my teacher was a joy; to play in the local orchestras of sixteen or more pieces was an ecstasy of delight. To play in an occasional concert was interesting, except that I hated the grand clothes necessary for those occasions. When I went abroad I fell right into the foreign way, loving the new impressions and sensing the artistic atmosphere at once.

Conscious nervousness overcame me first when I rehearsed the first time with an orchestral accompaniment.

My only struggle was to overcome the objections of my relatives to my entering the musical profession. My father had supported me in my decision, but after a few years the wisdom of my choice was admitted. Then I saved money enough to go to Paris and study with the great César Franck, organ, composition and improvisation.

An interesting feature of my life is the way I have followed in my father's footsteps. He began his musical life in Norwich, and he entered the two positions which I now hold in First Presbyterian Church of Brooklyn and in the Packer Collegiate Institute of Brooklyn, and I have also had negotiations for other positions that he formerly held.

MRS. HERMANN KOTZCHMAR.

WELL KNOWN AMERICAN TEACHER AND WRITER.

The best good fortune came to me when I was twenty to marry my piano teacher, Dr. Hermann Kotzschmar, the foremost musician and teacher of Maine. Several years before I had begun piano teaching, and after marriage I was unwilling to give up my class. When the editor of *The Etude* asked me to write of the difficulties I had to overcome in beginning my career as a teacher, I exclaimed, "I had to fight for my husband blazed the way for me," but on second thought I realized that my determined efforts to hold and interest my pupils, and I feel that I have, at least, a word for young teachers which can be helpful, that word is "Enthusiasm."

While there has been no difficulty in securing pupils, I am confident that the ability to retain them I owe to my unquenchable enthusiasm. I love my work. Each pupil for the hour with me is to all intents and purposes the only one I have. The improvement of my pupils is very rapid, and I consider that the time must be retarded until fixed in the student's mind. Each week must show some progress he is very so slight.

Nothing is stationary; a pupil advances or retreats. With my pupils it must be advance. At frequent intervals I interview the mothers by telephone or even call and discuss means of increasing the pupil's interest in practice and urge the imperative necessity of keeping the repertoire ready for any emergency.

Remember, though, the desire for improvement is "Results." If you do obtain something from a pupil, you are a failure as a teacher with that pupil. Do not hide behind your good intentions. It is your purpose to make that pupil learn and you are by persistent, incessant enthusiasm. My fellow-workers, you will find that nothing will lighten your labor and glorify your task like enthusiasm. If you must go into the schools and hedges for your pupils, this same pleased countenance will draw children unto you. To the thousands upon thousands of young teachers who read *This Etude* I call back from more than forty years' experience, "Live Enthusiasm." Nothing is more inspiring. It means confidence in your pupil, in yourself, courage for your pupil, for yourself, and it means above all for yourself consecration.

(Two additional contributions to this issue, from Minnie Pupin and Miss Harriette Brower, will be included in the next issue.)

THINK TWICE AND PLAY ONCE.

BY ALICE L. CROCKER.

Some students work too hard with their fingers and too little with their brains. They play twice and once. They seem to forget the old saying, "He who goes slowly goes wisely." The brain must be trained at the same time the fingers are trained—otherwise development is impossible. Some pupils evidently think that they can sit at the keyboard and dawdle away their time by playing without thinking. One might as well try to walk away with coal and without water. Both coal and water are bad for health.

One thing which produces "practice without thinking" is the fact that teachers do not insist on the pupil resting for a few moments now and then. Of course it is difficult to get the pupil to do this without taking advantage of the teacher or without imposing upon the parents. So very few teachers understand the principle of concentration. Concentration is possible for a very short period of time only. Any different type of exercise affords rest to the mind. From this reader may readily see that it is unwise to practice too long at a time upon any one exercise or piece.

THE ETUDE



THE VERY FIRST LESSONS AT THE PIANO

The Fourth Lesson

By RUDOLF PALME

(Translated by F. S. Law.)

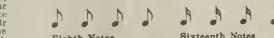
The length of the tones is designated by the different shapes of the notes and stems. Hence, we say that notes have different values. The principal part of the note—

or

is called the head.

The line that ascends or descends perpendicularly from the head is called a stem.

Eighth notes, and all notes having a shorter time value than quarter notes, are known by the addition of hooks.



When a number of these notes, which when played separately would have hooks, are played in succession, the character of the notes is indicated by connecting lines.



The whole note is an unfilled head. The half note is an unfilled head with a stem. The quarter note is a filled head with a stem. The eighth note is a filled head with a stem and a hook.

The sixteenth note is a filled head with a stem and two hooks, etc.

A whole note is equal to two halves, to four quarters, eight eighths, etc.

Instruct the pupil as far as thirty-second.

A half note is equal to two quarters, four eighths, eight sixteenths, etc.

A quarter note is equal to two eighths, etc.

The pupil should then be questioned as follows:

How does a half note differ from a whole note? How many quarters are equal to one half? etc.

Let the teacher show the pupil notes of various lengths and values in printed music and let the latter define them; also let him search for notes of given value.

COUNTING.

A whole note is composed of four quarters, and these are counted as follows:



The eighth note is one-half of the length of a quarter note. Therefore, two eighths are equal to one quarter. In order to make this apparent in counting, the syllable "and" may be added to each spoken number. This method is followed by many teachers with uniform success. It is needless to say that when "and" is counted, it is employed uninterruptedly. That is, the "and" is counted for quarter notes as well as when eighth notes come in.



In counting, always pronounce the syllable separately and distinctly.

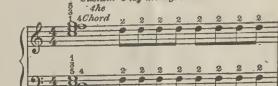
SECOND PART.

EXERCISE FOR TOUCH IN EIGHTH NOTES.

In this exercise both hands play at the same time, one octave apart. When the second finger in the right hand plays, the second finger in the left hand also plays, etc.

The following model is for the teacher's assistance. It indicates in notation how the EXERCISE FOR TOUCH I should be played in eighths.

Sustain: Play the eighth notes.



This example shows only one position; that in which the second finger plays and in which the first, third, fourth and fifth fingers are sustained. The exercise should be taken in all positions, so that each finger has an opportunity to play.

Slow, perfectly equal counting with sharply uttered syllables is absolutely essential. The fingers should strike with quick, even strokes. The hands play one octave apart.

EAR-TRAINING.

(Higher and Lower Octaves.)

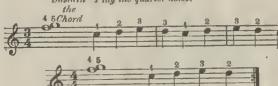
Through the playing of the foregoing exercise the pupil learns to recognize the interval of an octave. Let him now distinguish between the higher and the lower octave. Take a tone, neither very high nor very low, and play its octave above and below until he can easily distinguish one from the other.

LEGATO EXERCISE II (First Half).

(Three Fingers Playing, Two Fingers Held.)

The following model is for the teacher's assistance. It indicates in notation how the LEGATO EXERCISE II (First Half) should be played. The first model shows the exercise in three-quarter time and the second shows the same exercise in four-quarter time.

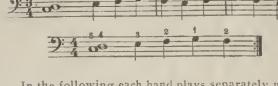
Sustain: Play the quarter notes.



The above example shows only one position. The other examples show the other positions indicated by the numerical of the fingers which are to be played.

The fingers not indicated are the fingers to be sustained. The following model shows the position for exercise one in the left hand:

Sustain: Play the quarter notes.



In the following each hand plays separately up and down.

(a) 1 2 3 2 3 4 3 4 5. Count three quarters in eighth.

(b) 1 2 3 2 3 4 3 4 5. Count four quarters.

(c) 1 2 3 1 3 2 4 2 4 3 5. Count four quarters.

(d) 2 3 1 3 3 4 2 4 4 5 5. Count five quarters.

(e) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(f) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(g) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(h) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(i) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(j) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(k) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(l) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(m) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(n) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(o) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(p) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(q) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(r) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(s) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(t) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(u) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(v) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(w) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(x) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(y) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(z) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(aa) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(bb) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(cc) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(dd) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ee) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ff) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(gg) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(hh) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ii) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(jj) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(kk) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ll) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(mm) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(nn) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(oo) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(pp) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(qq) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(rr) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ss) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(tt) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(uu) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(vv) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ww) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(xx) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(yy) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(zz) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(aa) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(bb) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(cc) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(dd) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ee) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ff) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(gg) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(hh) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ii) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(jj) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(kk) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ll) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(mm) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(nn) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(oo) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(pp) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(qq) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(rr) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ss) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(tt) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(uu) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(vv) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(ww) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(xx) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(yy) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(zz) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(aa) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(bb) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(cc) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

(dd) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

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(ww) 1 2 3 4 3 2 1 2 3 4 5. Count five quarters.

THE ETUDE

ORDER OF PRACTICE.

1. EXERCISE FOR THE TOUCH III: each hand separately and in quarters.

2. LEGATO EXERCISE II: first half, each hand separately.

3. EXERCISE FOR TOUCH I: both hands, counting eighteens.

4. EXERCISE FOR TOUCH II: particularly sections (b) and (c).

5. LEGATO EXERCISE I: particularly those exercises in which the fourth and fifth fingers occur.

6. Reading of the notes: naming all the notes in the written examples and the value of the notes in the printed music.

7. Ear-training: higher and lower octaves, legato and staccato.

6,000,000,000 MELODIES.

In these days, when composers of the ultra-modern type are scarcely striking all they can to make their music as ugly as possible, it is interesting to see whether simple, plain, "straight" melodies have all been used up. After all there are only seven notes to a scale, or counting the chromatic intervals, twelve, it would seem therefore that we may by now have exhausted all the tunes.

The subject has engaged the attention of Mr. C. A. Davies, an English writer, in *The Monthly Musical Record*, who demonstrates quite satisfactorily that there is still possibility for any composer with sufficient genius to write beautiful melodies without plagiarizing the masters of the past. Here is a portion of his article:

"Is it the attempt to write anything like an original melody absolutely hopeless? Dr. Ralph Dunstan's remarks upon this point are instructive. Discussing an article written some years ago in *The Musical Times*, "it was shown," he says, "that even with such a short musical form as the single melodic line, which consists of a simple statement of ten notes, no less than sixty million different melodies are possible, without regarding the multitudinous differences formed by passing and auxiliary notes, harmonies and rhythmical accentuation." Supposing only one in a hundred of these tunes to be musically good, having a plausible répertoire of 600,000 single chords. And is this to be true of such a simple and restricted form of melody, with what overwhelming force does it apply to longer and more important compositions?"

If we take the chromatic scale, consisting of twelve different notes, we find the number of possible permutations very much smaller. The first note may be chosen in any of the twelve, the second from any of the remaining eleven, the third from either of the ten left, and so on. By the simple algebraic law of permutations, we have only to multiply all the numbers, 12, 11, 10, . . . 2, together to find the total number of arrangements. To save the reader the trouble of working this out, and gratifying his curiosity, it may be said that the number is somewhere about 470,000,000. No note is repeated in any of these arrangements. Add to the twelve the octave of the tonic of the scale, and the number of variations (still without repeating the same note) exceeds 6,000,000,000. It is possible to repeat any of the notes twice or three, even in juxtaposition, without changing the character of the melody, and it becomes greater still. Of course many of these variations, as in the case of the chant, would be quite worthless; but, on the other hand, by the introduction of rhythmic changes, it will be seen that the resources of melody and rhythm combined are infinite, inexhaustible.

Hence, it would appear, there is no valid excuse for attempting "to depose melody from her throne." It is refreshing to find that composers like Verdi, Rossini, Weber, Schumann, Schubert, Beethoven, Gounod, Havlin, Mozart, Aubert and Bafle still retain their hold upon the affections of true music-lovers.

It is perhaps too much to say that clothes make the music teacher; yet they probably do more to make him popular with the public than the purity of people. As Sir John Lubbock has said, "If you are careless and unkind about yourself, it is a fair, though not absolute, conclusion that you will be careless about other things also."

A FAMOUS "SELF-HELP" CHORUS-CONDUCTOR.

[The recent international tour of the Sheffield Chorus attracted the attention of the world as a whole to the musical attainments of Dr. Henry Coward, who with Sir Edward Elgar and Ernest MacMillan, are among the most representative conductors of amateur musicians of England. Elgar knows no better chorus than none had none had so little acquaintance with music. The following account is taken from the biography written by J. H. Rogers. Elgar's Note.]

Henry Coward was born in Liverpool, November 26, 1849. His father was a Sheffield working-man—a grinder—with a bent towards music, for as soon as his apprenticeship with a big firm of cutlers was ended he became a banjoist and what is called in England "nigger" minister. The child was greatly influenced by his crude mass, he heard while with his parents on visits from one amusement resort to another. Once when a boy he marched skilfully to keep within earshot of a famous regimental band. The father died when the boy had not had six months consecutive schooling of any kind. Necessity drove him to the trade of a blacksmith, the forerunner of the family. At a time when children are occupied with toys and games and elementary school tasks, that boy was working to live. He was apprenticed to his uncle, who was a cutter in Sheffield, and for twelve years he worked at the trade. These proved to be twelve eventful years, for in that time the seeds of musical ambitions were sown, the awakening of his latent musical instinct was brought about, and that crowning asset of the self-made man, an implicit confidence, was evolved out of the hard schools of toil and poverty. Invariably, his character was being "hardened" and "tempered," to use a cutter's terminology. Young Coward learned to think, and act, and live, and believe in himself.

HOW HE "GOT ON."

He made up his mind to "get on," and determined that no obstacle should daunt him. His spelling was deficient. He taught himself by reading the placards and advertisements in the streets on his way to work. Walking for him was a waste of time unless he had a book to read or a score to ponder over on the way. He thought shorthand might be useful to him; he acquired it by a laborious method.

One day he stopped outside a large boarding in a central street of the town. He learned that the Duke of Norfolk was laying the foundation stone of the new Albert Hall. Coward climbed up to investigate. A friend called out, "Hey, 'Arry, come down—there's a 'obby coming!" Coward came down—but on the inside, and saw the ceremony through. Here he witnessed the genesis of the building where, thirty years later, he was to win his chief success.

A WIND OF FATE.

A chance remark of a fellow-workman set the youth thinking. Sheffield workshops are usually places, grimy, dull, forbidding. The workers, to brighten them, put colored pictures on the walls. In one of these in boy Coward's shop was a castle dismantled by Cromwell. "How was it that Cromwell could do all this?" He asked an old workman.

"Used 'is 'ead," the man replied. "It's them as uses their 'eads as gets on in the world." Coward pondered the words in his heart: "He used his head; why should I not use my head?" he meditated.

Early habits of clean living and solicitude for the welfare of his physique gave Dr. Coward his present vigor. He boasts he never had a headache in his life. At forty he took his first holiday.

A lodger at his home was a professional fusi and harp player. He taught the boy the flute. His Sunday-school teacher, Mr. John Peace, saw his talents early and late. His singing voice was a garnet. A considerable portion of his pocket money went in the purchase of candles. As time went on, he found the difficulties of practical musicianship were so great that he determined to be a theorist. He learned and probably unique fact in the case of a musical student, the degrees of Mus. Bac. and Mus. Doc. of Oxford University.

By joining various local "Tonic-Sol-Fa" societies and by means of singing in the chapel choir and attending local concerts and operatic performances,

his musical education expanded upon the broadest lines. One day his employer passed the youth's bench, and said: "Well, my boy, what is your pleasure?" Swift came the reply, "Music's my pleasure, sir." "Music?" exclaimed the enraged manufacturer, "you may as well go to the devil as learn music." Coward decided to risk it, and persevered.

A WORKMAN'S CHORUS.

At the age of eighteen Coward organized a class in Tonic-Sol-Fa, composed almost entirely of apprentices. They started their work in a dungeon-like room, but Coward's musical enthusiasm was such that he forgot all about his surroundings. A successful concert was given at the end of the first session and, according to one of the members, "there was a lovely prima donna in pea-green silk." The second concert was a failure technically, and the youth found himself loaded with debts, then seemed to him an enormous debt of \$125.00.

In the meantime, it should be remembered that he had no six months consecutive schooling of any kind. Necessity drove him to the trade—the source of his bread and butter. Coward was not of the kind who find their daily tasks irksome while they dream about their ambitions. His daily work was done thoroughly and efficiently. He put the same enthusiasm in the necessary little details which cropped up, hour by hour, as if he was going to be nothing but a cutter all his life. He did not cheat his employer by avoiding tasks which seemed disagreeable to him. In a result, he won many prizes on work sent to exhibitions as samples of highly-charged handicraft. For the last knives he made he received the high price of \$15.00 a dozen. He was never out of work a single day, even in times of trade depression.

AN AMBITIOUS YOUNG TEACHER.

He however, wanted to become a teacher, and he shortly secured a position and gave away his cutter's tools the next day. His position was that of a pupil teacher, and the pay was ridiculously small. Well might it be, for he was almost totally unprepared for doing more than teaching the beginners. He set aside five hours a day for sleep, rising at five A. M. in summer and six in the winter. His work was not only ended by his work as a scholar at the South Kensington School. This he did not take, however. Before a year was out the youth became the head master of his school. Later, by dint of hard study, Coward won a teacher's certificate in twenty months, representing a course of six years' study.

AN ENORMOUS CHORUS.

During all this time spent as a school teacher, Dr. Coward kept up his musical work, organizing chorals societies and festivals with great success. He was frequently called to conduct choruses of prodigious size. Sometimes they were composed of twenty thousand singers. It is impossible for us to recount the many achievements of this wonderful man, untaught, except by books upon the subject, he passed the university examinations leading to the degrees of Bachelor of Music and Doctor of Music. His examiners were Sir Frederick Gore Ouseley, Sir John Stainer, and Sir Hubert Parry. Where his wonderful Sheffield Choir has appeared it has produced deep admiration and astonishment among musicians. In Germany the choir created the greatest imaginable musical sensation. The choir has visited Canada twice. In 1897 Dr. Coward was called upon to conduct a chorus of six thousand voices. In this he was assisted by a fine band of trained musicians. Together, this made a body of musicians nearly a quarter of a mile in length, and it is said that the great mass of musicians "kept together" in a most astounding manner. Each little singer was trained to observe the signals of the conductor, and it is reported that they sang with a unity that would have done credit to a choir of sixty.

We are very much as we make ourselves! Those of us who care to look back a little will find that which of our failings have been in those things to which we have put little effort. In reference to this fact, Schiller once said: "Every man stamps his value on himself. The price we challenge for our selves is given us. Man is made great or little by

THE ETUDE



(Scene from Act I, Metropolitan Opera House Production)

PUCCINI'S MASTERPIECE, "MADAMA BUTTERFLY"

FAMOUS SINGERS IN "MADAMA BUTTERFLY"

THE STORY OF "MADAMA BUTTERFLY"

HOW "MADAMA BUTTERFLY" WAS WRITTEN



EMMY DESTINN.

Madama Butterfly includes the following roles: *Madame Butterfly* (known as *Cho-Cho-San*), soprano; *Suzuki, Madame Butterfly's* servant, mezzo soprano; *Lieutenant Pinkerton*, of the United States Navy, tenor; *Goro, a money-lender*, tenor; *Sharpless, United States Consul at Nagasaki*, tenor; *Prince Yamadori, baritone*; *The Bonze, uncle of Madame Butterfly*, and a religious fanatic who hates the Americans, basso.

Act I. Scene: A garden in Nagasaki, Japan.

A Japanese marriage broker has arranged a marriage between a maiden (*Cho-Cho-San*) known as *Madama Butterfly* and *Liu-Liu-Kit*, U. S. N. S. *Sharpless*, the American consul, entreats *Pinkerton* to stop the marriage as *Madama Butterfly* considers it binding. *Pinkerton* regards the wows as a joke. The happy little bride appears and it is revealed that she has renounced her religion to marry her lover. The contract is sealed, and during the following celebration *Butterfly's* uncle enters and denounces her and urges all her relatives to forsake her. Happy in her love for *Pinkerton*, *Butterfly* is consoled.

Act II. Scene: A room in Butterfly's home overlooking the harbor of Nagasaki. Three years later.

Pinkerton, who has been undergoing a voyage to America, has returned to his bride.

A little golden-haired child has come to gladden *Butterfly's* life.

Sharpless comes with a letter from *Pinkerton* telling him that he has married an American wife, but he has not the heart to break the news. *Butterfly* shows her faith in her husband by refusing a native suitor (*Prince Yamadori*). The booming of guns presages the arrival of *Pinkerton's* ship the *Abram Lincoln*.

Butterfly decorates her home with festal flowers.

Her servant, *Suzuki*, sits with the *Cho-Cho-San* while the night for *Pinkerton's* coming, *P. M.*

Next morning *Pinkerton* comes, but with his new wife and the plea for the child. *Butterfly*'s wife that she may have the little one in half an hour.

She binds a cloth around the tot's eyes and places a tiny American flag in its hand. Then she retires behind a screen and takes her wife with her father's sword, which bears the prophetic inscription: "To die with honor, when one can no

longer live with honor." *It was given for a long time in America in one act form. Puccini* heard the work in London and was charmed by it, although he was unfamiliar with English. The Italian librettists Illica and Giacosa made the book of the opera and the work was first produced at La Scala, Milan, in 1904. The audience did not like the combination of Japanese and American atmosphere and hissed and booted so that the opera was declared a failure and withdrawn after one performance. Two months later it was given again at La Scala, to the same audience.

Today there are operas in greatest demand with enormous success. *The story of Madama Butterfly*, the most popular of this fecund Italian composer (*Le Villi, Edgar, Manon Lescaut, La Bohème, La Tosca*, and the more recent *Girl of the Golden West*) have failed to make the wonderful record of the unique *Madama Butterfly*. The opera was first produced in London in 1905. It was first produced in English at Washington, U. S. A., in 1905, by H. W. Savage.



G. PUCCINI.

THE ETUDE



MASCAGNI'S BITTER STRUGGLE FOR SUCCESS

TOLD BY THE COMPOSER.

[Editor's Note.—*Fee of the younger composers of today have had such a fight for recognition as has Mascagni. The extremely dramatic manner in which he tells his own tale has induced us to secure permission from the "Sunday Magazine" to publish the following article.*]

CONDUCTOR AT ONE DOLLAR A DAY.

Just at this time the opportunity came to act as substitute conductor with a little opera company which was being organized for a brief season at Cremona. I just got at the chance, and without a friend or kind sympathetic friends in Ascoli, who said me from downright starvation, and when I played for them what I had already written of my opera "Ratcliff," their kindness was increased and I often proffered help so that I might push the opera to completion.

My patrons, however, were far from prosperous, and what little help they generously gave was not enough to keep me from experiencing the pangs of unsatisfied appetite. I tried to obliterate the consciousness of an empty stomach by feverish devotion to work. The physical pangs of hunger I might have endured; but the mental effects overcame me. I began to "see things" as you say, and I saw myself in the same predicament as my hero Ratcliff, who you, may recall, had two phantoms always before him, here, there, everywhere, not remembering the moment, letter was posted whether it was sent or whom I had addressed it.

My entire worldly possessions at the time were a gold ring and a silver watch and chain. I sold them in desperation and squandered two lire on a square meal, consumed it slowly to get the full benefit out of every mouthful, and topped it off with the added extravagance of a cigar.

Before my mind came out again I received an invitation from Duke Cirella to join a company he was organizing in Naples. A money offer for twenty dollars accompanied the offer and made its acceptance possible. We played a month at the Teatro del Fondo before the Duke's venture came to grief.

For six weeks I was without work; but not idle. I worked incessantly on the score, and my name and the bundle of manuscripts in my valise grew rapidly. There I kept my treasured work while it was not toiling over it, and all through my trials I guarded that value as carefully as though it was filled with money and jewels. If my meals at this period were not regular, my diet at least was steady. I could afford nothing but macaroni, and I tasted nothing else for weeks. I was able thus to avoid the discomfort of hunger, and kept my spirits from the rambles along the coast to Posillipo and Portici. I could walk for miles dreaming eyes wide open, weaving fantastic visions of future fame and glory.

Once more an impresario tempted fate at the Teatro del Fondo, and I was engaged by Maresca as director of the company. We played a short season with some success, and then began our wanderings, which brought us finally to Cerignola, where we remained throughout the winter of 1881. My salary was now ten lire (two dollars) a day, and was not sufficient for the needs of my wife and myself. But the weariness of the wandering life, the nonsensical gossip and multitudinous jealousies in an aggregation of artistic temperaments, and the ever-present specter of adverse fortune had dulled the edge of my ambition to be considered as a great operatic conductor.

WOULDN'T LEAVE HIS FRIENDS.

In Cerignola I made many warm friends, beginning with the Mayor, and when I opened my mind to them they encouraged me to leave the company and remain among them as a piano teacher. I played the instrument discreetly, and knew that Nature had endowed me with the capacity for teaching. So my ambition was formed.

My heart gives when I recall the years I spent in Cerignola. I had youth and strength, and burning ambition for work. Even if the piano lessons were scarce during the first months and we had to achieve marvels of economy to keep the pot boiling, we lived amid kindness and courtesy.

My good friend the Mayor and other gentlemen of the city saw after a few months that the hopes they had held out in persuading me to remain among them were not being fulfilled. Finally they came to a heroic resolution and prevailed upon the council to establish for my benefit the unheard-of position of director of a school of orchestra, at a salary of twenty dollars a month.

The issue remained to be faced, and I approached it with strategy. When the pupils came, I explained that the basis of all orchestral knowledge was theory, and began to instruct them accordingly in a field

expense of living on the road. With my meager income I was always out of pocket, and when we were in Ascoli I was without a penny.

If there is a Provençal the world over for drinkers, surely there is in Italy a special Provence for musicians. I found sympathetic friends in Ascoli, who said me from downright starvation, and when I played for them what I had already written of my opera "Ratcliff," their kindness was increased and I often proffered help so that I might push the opera to completion.

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The scene of an opera conductor in Naples is never without excitement. I recall one Sunday afternoon when we were giving the little opera "Satanella." The theatre was full as an egg and noisy as a Neapolitan theatre always is. The "Nin-Encore" rule is a sure incentive to riot there; but I was trying to save the company. For some time I stood off my intervention; but after one number the cries of "Bis!" shook the house. I remained firm, despite the howling and hissing, until there was a sound of ripping furniture in the gallery and a large object sailed out into space and was describing a nice sharp curve that would have ended exactly on the back of my head if I had not been able to bow to the audience and yield to its pleasure.

Ratcliff's season ended disastrously; but Sconiglio immediately reorganized the company and engaged me as director at an advance of salary. I received seven lire (one dollar and forty cents) a day. The little company was excellent, and we enjoyed both financial and artistic success. I was very proud and pleased with myself when the proprietor of the Politeama di Genoa came to Naples and engaged us for ninety performances, including the carnival season of 1885.

After Genoa, the company took to the road, going first to Alexandria, thence to Modena, from there to Ancona, and finally wound up at Ascoli, where a little town, situated on the junction of a street railway was in progress. We had one good audience there, and no more. Much as I regretted the disappearance of the company, I was not altogether sorry our wanderings were done. The excitement and hardships of travel were bad enough; but worse was the

with which I was thoroughly fatigued. We had nothing but theory for company. Meanwhile the various instruments were kept at the school, where they were at my disposal. Hour after hour I spent there in practice, with the doors locked. It was not so pleasant, I recall, when the weather was hot, and I had to keep the windows securely closed while I struggled with the loud-sounding brass instruments. Finally, after untiring practice, I mastered them all, strings, wood, winds and brass. I then had to perform on the organ from the contra bass to the highest note of the instrument.

The practical instruction began. As I look back now on the work of those first six months I cannot but feel that I earned every penny of the twenty dollars a month allowed by the city.

Meanwhile my pupils advanced famously. I had some piano pupils outside the conservatory, and twice a week went to the neighboring city of Cesena to teach. I also taught in another town, which place, when I first came I could find I devoted to the score of "Ratcliff." After two years and a half I had it fairly complete; but not as I wanted it. However, I laid it aside, and have never touched it since.

The notion had come to me that it might be easier to impress the public with a work of more popular appeal and of less ambitious construction. For several years the main idea of "Cavalleria Rusticana" had been to write a drama that would be destined to take some steps toward working it out. When Novi Leno, Deputy for Leghorn, died in 1888, I availed myself of the reduced railroad rates granted to electors and returned to my birthday place to request my great friend Tergione to compose a libretto for me. He was not enthusiastic, and I returned to Cerignola very heavy hearted. Professor Miseroni, who then tried to persuade the blind Master Rosco Paganini to write my libretto, but Paglino left he could not give up the time to the work without some positive assurance of compensation. He offered to do so if I could find a publisher to buy "Ratcliff."

Just at this time the publisher, Edward Sonzogno, offered my manuscript for an operatic competition. To win it meant not only relief from poverty, but the performance of my work by the best artists, and therefore the fullest opportunity to show what talent I possessed. I was frantic for a libretto, and railed at my lack of money to procure one. Finally, after I had bombarded my friends in Leghorn with letters begging them to induce Tergione to help me, I was overjoyed by receiving solemn assurance that I should have the libretto for "Cavalleria."

A FAMOUS ALARM CLOCK.

Then, indeed, I began to dream in real earnest. My head was full of the music of the various scenes as had I conceived them. And the time buzzing in my ears were the words, "They have murdered Neighbor Turridi!" I wanted a big effect for that scene to close the work with a strong dramatic impression.

One morning as I walked the main street of Canosa on my way to a lesson, the first burst of noonday sun was vivid as a lightning stroke. I could hear those words, now sung, but shouted with surprise and horror, which was echoed by a crashing theme in the orchestra, as Santuzza reeled on the stage and brought the work to a close with her despairing cry for her dead lover. The whole scene was clear before me, and it went into the opera without effort, and I can say, therefore, that the end of the opera was its birth.

When I received by mail a few days later the first verses of the libretto (it was the "Siciliana" for the prelude was an afterthought), I was very happy, and in a joking mood said to my wife:

"We have a great expense to meet."
"What is it?" she asked with anxiety.
"An alarm clock!"

"And for who?"
"To-morrow I must rise before daybreak and begin to write "Cavalleria Rusticana."

That ended all possibility of protest, and with reckless disregard of our scanty financial hoard, we went out joyfully together to make the big purchase. I remember to this day that our shopping expedition required an extravagant outlay of nine lire.

I set the alarm at six o'clock, and waited our purchase proved an unnecessary luxury, after all; for during the night, February 3, 1889, a little bald Mimi was born. In spite of that I kept my promise to myself, and day was just breaking when with a heart full of joy and gratitude I began to write the opening chorus of the opera that soon after brought me fortune and fame.

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STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

MINUET—F. GRIEG.

This interesting movement is taken from the only sonata written for piano solo by the great Norwegian composer. It is an early work, Opus 7, but it is full of character, originality, and striking dramatic effect. It should be worked up with strong dynamic contrasts and with variety in color, almost in the orchestral manner. At the entry of the *Trio* in nine-eighth time there is no change of pace, a dozed quarter-note of this portion being equal to a quarter-note of the preceding three-fourth time. The groups of four eighth notes occurring in common measure in this portion should be played just as would be four sixteenths if three-quarter time were indicated. The entire sonata has now become a standard teaching piece for advanced students. The "Minuet" is rather less difficult than the remaining movements and gives very well as a separate piece.

VALSE LENTE—DELIBES.

Leopoldo Delibes (1836-1891) was one of the most popular composers of his time, a form of composition in which the French writers have been peculiarly successful. Perhaps the best known work of Delibes is the grand mythological ballet entitled "Sylvia," first produced in 1876. Two movements from this ballet are played continually, the "Pizzicato" and the "Valse Lente." Although originally written for orchestra, both these numbers are often played pianissimo, especially in the "Valse Lente." In playing this piece one should have in mind the various orchestral effects and endeavor to imitate them. Note the harp-like accompaniment, the flowing melodies assigned to the stringed instruments and the occasional passages for wood wind and horns. All these characteristic passages may be readily recognized. A *valse lente* is a slow waltz; note the metronome time but play with grace and freedom.

HUMORESKA—A. DVORAK.

Antonin Dvorak (pronounced Dvor-shahk) (1841-1904), the great Bohemian master, has proven one of the most successful of modern masters. He wrote in all the larger forms, as well as a variety of chamber music, piano pieces, songs, duets, etc. Many of his piano pieces are well known, such as the "Humoreska" of all the "Humoreske" Op. 101, No. 7. A "Humoreska" is a short lyric composition of whimsical or humorous character. This type was first popularized by Schumann. Humoreska is the German form of the word; Humoresque is the French. The specimen of Dvorak's is naive and appealing in its delicate humor. This piece must be played with the utmost dash and alacrity, but it should be taken at the first theme only with particular attention. The common tendency in rhythms of this character is to play them as though written in triple time; the first member of the group of two or the rest following is given too little value and the final note is given too much value. The effect should be crisp and incisive. Possibly only the piano teacher will be able to determine time if anything, a little slower. The second theme should have a rather languorous effect, contrasting with the more sprightly quality of the first theme. The original key of the piece is G flat, but many find it more convenient to play it in G, as we present it here.

ON THE BOULEVARD (VIOLIN AND PIANO)—

F. A. FRANKLIN.

This is a lively, sprightly piece for violin and piano which has met with much favor. Good march movements, written for this instrumental combination, which are easy to play are not easily obtainable, but "On the Boulevard" is satisfactory in every particular.

CANZONETTA (PIPE ORGAN)—J. F. FRYINGINGER.

A portrait and sketch of this living composer will be found in another column. His "Canzonetta" is his most recent composition. It is more particularly adapted for recitals, but it will make a good soft voluntary, contrasting with the more sprightly quality of the first theme. The original key of the piece is G flat, but many find it more convenient to play it in G, as we present it here.

SCENES OF SPLENDOR—M. GREENWALD.

We present three songs this month, two entirely new and original ones and an old favorite. The name of Nevin is a familiar one in American musical compositions. No less than three successful American writers have borne this name. A fourth representative now appears. Gordon B. Nevin, the composer of "Love Waited to Greet Thee," is the son of George Nevin, whose songs have frequently appeared in *The Etude*. This young composer is talented and promising. His songs are melodious and expressive.

MARCH OF THE MARIONNETTES—H. REINHOLD.

This is an interesting teaching piece in semi-classic style by an accomplished modern writer. It is a valuable study in rhythm and in the staccato touch. The detached chords should be taken with the up-arm touch, reserving the down-arm touch for the accented tones and sustained chords.

THE ETUDE

VEIL DANCE—R. EHMAN.
This is a dainty and elegant number in the modern ballet style, by a composer who has not been previously represented in our music pages. It must be interpreted with taste and delicacy. It should make a good intermediate grade recital piece.

VALSE MINIATURE—C. J. HUERTER.
This is the work of a young and promising composer who is also new to our readers. It is a miniature waltz only as to length. It is modern in structure and cleverly harmonized. Fine for a rather advanced grade recital piece.

THY HEART'S DESIRE—C. W. KERN.
A tuneful "song without words" one of Mr. Kern's prettiest inspirations. This is in the style of some old German folk-songs. It must be played quietly with full, round tone.

TARANTELLA—B. B. GUILLETTE.
This is a well-written, brilliant teaching piece which might serve as a study in velocity. It is almost a "perpetual motion," so nearly continuous is the rapid finger work. It will make a good recital number for third grade pupils. It must be played steadily and with accuracy.

VALSE LENTE—DELIBES.
This is a rousing march and two-step which will be enjoyed by second grade pupils. It has a rhythmic swing which is positively infectious. The *Trio* is particularly melodious and well constructed.

THE GRAND PROMENADE—W. LEWIS.
This is an easy teaching piece, reminding one in structure and harmonies of some of the old-fashioned marches by Handel and others. It should be played in a slow and stately manner. It will serve to familiarize students with double notes, especially the intervals of the third and the sixth.

ON A VISIT—GEO. L. SPAULDING.
This is a sprightly little teaching piece which cannot fail to please young players. It introduces grace notes and rapid two-finger work. It should be played with dash and go.

MELODY IN F (FOUR HANDS)—RUBINSTEIN.
This is one of the standard piano pieces, a piece which would have established the fame of the composer had he written nothing else. The original form of this piece is a piano solo, of course, but it has been arranged in four hands for the greater convenience of the public. As far as all the "Humoreske" Op. 101, No. 7. A "Humoreska" is a short lyric composition of whimsical or humorous character. This type was first popularized by Schumann. Humoreska is the German form of the word; Humoresque is the French. The specimen of Dvorak's is naive and appealing in its delicate humor. This piece must be played with the utmost dash and alacrity, but it should be taken at the first theme only with particular attention. The common tendency in rhythms of this character is to play them as though written in triple time; the first member of the group of two or the rest following is given too little value and the final note is given too much value. The effect should be crisp and incisive. Possibly only the piano teacher will be able to determine time if anything, a little slower. The second theme should have a rather languorous effect, contrasting with the more sprightly quality of the first theme. The original key of the piece is G flat, but many find it more convenient to play it in G, as we present it here.

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THE VOCAL NUMBERS.

We present three songs this month, two entirely new and original ones and an old favorite.

The name of Nevin is a familiar one in American musical compositions. No less than three successful American writers have borne this name. A fourth representative now appears. Gordon B. Nevin, the composer of "Love Waited to Greet Thee," is the son of George Nevin, whose songs have frequently appeared in *The Etude*.

Thurlow Leurance has been represented frequently in our music pages. His new song, "At Parting," is quiet but effective, touching in sentiment and a good teaching number.

George E. Howard (1830-1895) was one of the most popular American writers of the older school. He wrote much church music and over 350 songs. His "Faith and Hope" is a real "home song," a type which bids fair to be revived.

Well Known Composers of To-Day



J. FRANK FRYINGER.

MR. FRYINGER was born at Hanover, Pennsylvania, in 1878. His musical studies commenced at the age of eight when he was placed under the instruction of Frederick W. Wolf, of Baltimore, with whom he studied piano and harmony. Later he went to New York and studied for three years at the New York College of Music under Engel (piano) and Kelly (harmony). Three years with the Theodore Burmeister, in New York followed this. Later he studied voice and choir training with Ralph Kindler, of Philadelphia, next he went to London and studied with the famous blind organist, Wolstenholme. Returning to America he was organist of the Emmanuel Reformed Church at Hanover, and later organist of the First Presbyterian Church of York, Pa. He also held the position of head of the school of music of the Woman's College at Frederick, Maryland. Mr. Fryinger has recently accepted a position as professor of organ and organ instruction at the University of Nebraska at Lincoln, Nebraska. His organ compositions have been played by many distinguished organists and his compositions for piano are much liked.

For all the arts, music seems to be the one which breeds the harshest critics. There are thousands of people in the world who base their confidence in music on the quickness with which they are able to detect a wrong note, not apparently realizing that this really signifies a very rudimentary species of ear-training. Yet they will often condemn an excellent musician on the strength of this tiny capacity. "I thank God," said Webster, "that if I am gifted with little of the spirit which is able to raise mortals to the skies, I have none, as I trust, of that other spirit which would drag angels down."

A NEW PIECE BY POLDINI.

This Etude takes great pleasure in announcing that a new composition by Ed. Poldini, the distinguished European composer of enormously successful piano forte compositions, "The Dancing Doll," "Marche Mignonne," and "Valser Serenade" will be presented for the first time in *The Etude* for November. Poldini's compositions are rare. He has written only a few, but all are gems. The coming composition will be an extremely fascinating value of about the fourth grade. This, as in the case of the Moszkowski and Schütt novelties already published, is in keeping with The Etude's policy of presenting the latest music of the best composers whenever attainable.

THE ETUDE

SCENES OF SPLENDOR POLKA DE CONCERT

M. GREENWALD

INTRO.
Allegro brillante

Tempo di Polka M.M. = 108

Coda

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THE ETUDE

THE ETUDE

MARCH OF THE MARIONETTES

HUGO REINHOLD, Op. 58, No. 10

Allegro giusto M.M. = 108

THE ETUDE
MELODY IN F

Secondo

ANTON RUBINSTEIN, Op. 3, No. 1

Moderato M. M. = 69

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THE ETUDE
MELODY IN F

Primo

ANTON RUBINSTEIN, Op. 3, No. 1

Moderato M. M. = 69

p marcato

Tempo I.

p marcato

THE ETUDE

Secondo

Sheet music for the Secondo part of 'The Etude'. The music is in common time, mostly in B-flat major, with frequent key changes. Fingerings are indicated above the notes. Measure 1: Measures 1-4. Measure 2: Crescendo, measures 5-8. Measure 3: Ritardando (rit.), measure 9. Measure 4: Tempo I., marcato, measures 10-12. Measure 5: Crescendo, measures 13-16. Measure 6: Ritardando (rit.), measures 17-18. Measure 7: Crescendo, measures 19-22. Measure 8: Coda (Cadenza), measures 23-26. The right hand (r.h.) plays eighth-note patterns, while the left hand (l.h.) provides harmonic support.

THE ETUDE

Primo

Sheet music for the Primo part of 'The Etude'. The music is in common time, mostly in B-flat major, with frequent key changes. Fingerings are indicated above the notes. Measure 1: marcato, measures 1-4. Measure 2: Crescendo, measures 5-8. Measure 3: Ritardando (rit.), measure 9. Measure 4: Tempo I., measures 10-12. Measure 5: Crescendo, measures 13-16. Measure 6: Ritardando (rit.), measures 17-18. Measure 7: Crescendo, measures 19-22. Measure 8: Coda (Cadenza), measures 23-26. The right hand (r.h.) plays eighth-note patterns, while the left hand (l.h.) provides harmonic support. The coda section includes a numbered sequence (a) 1 2 3 4 5 6 7 8 9 10.

a) These figures refer to the notes of the Cadenza played by the Secondo, serving as a guide to the entrance of the Primo.

THE ETUDE

THE GRAND PROMENADE

W. LEWIS, Op. 407, No. 6

Maestoso M.M. ♩ = 108

THE ETUDE

HUMORESKE

ANT. DVORÁK Op. 101 No. 7

Poco lento e grazioso M. M. ♩ = 72

THE STUDY

A musical score for piano, featuring three staves. The top staff shows a series of eighth-note chords in common time, with a dynamic marking of *pp* and a tempo instruction. The middle staff continues the eighth-note chords, with a dynamic marking of *rit.* (ritardando). The bottom staff also features eighth-note chords, with a dynamic marking of *dim.* (diminuendo), followed by *rit.* (ritardando) and *pp* (pianissimo).

MINUET

from Sonata, Op. 7

EDVARD GRIEG

Alla Menuetto ma poco piu lento

Piano part (top staff): *pesante*, 3/4 time, key signature 1 sharp. Measures 111-115 show eighth-note chords with dynamic *ff*. Measure 116 starts with *sosten sff*. Measure 117 ends with *rit.* Measures 118-120 show eighth-note chords with dynamic *pp*.

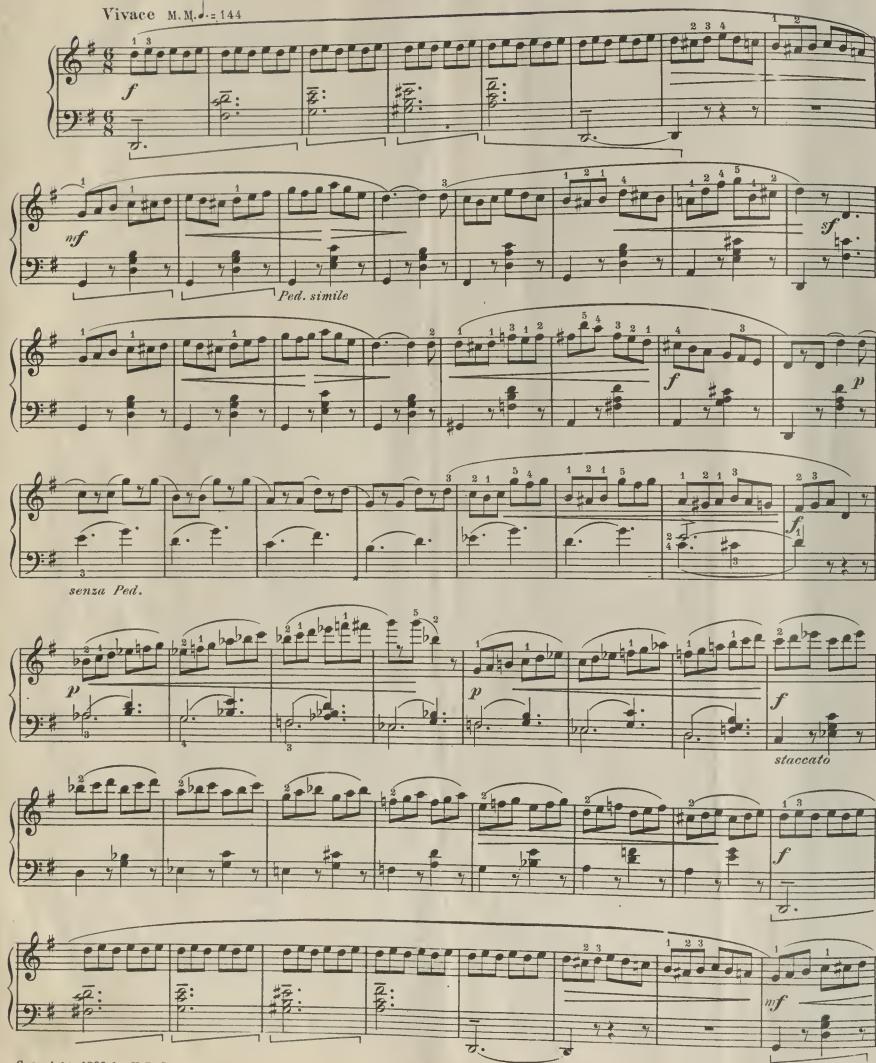
Orchestra part (bottom staves): *tempo*, 2/4 time, key signature 2 sharps. Measures 111-115 show eighth-note chords. Measure 116 starts with *p*. Measures 117-120 show eighth-note chords.

Final measure (bottom staff): *ped. simile*, 3/4 time, key signature 1 sharp. Measures 121-125 show eighth-note chords with dynamics *cresc.*, *ff*, *ff sf*, and *rit.*

THE ETUDE TARANTELLA

B.B. GILLETTE

Vivace M.M. 144

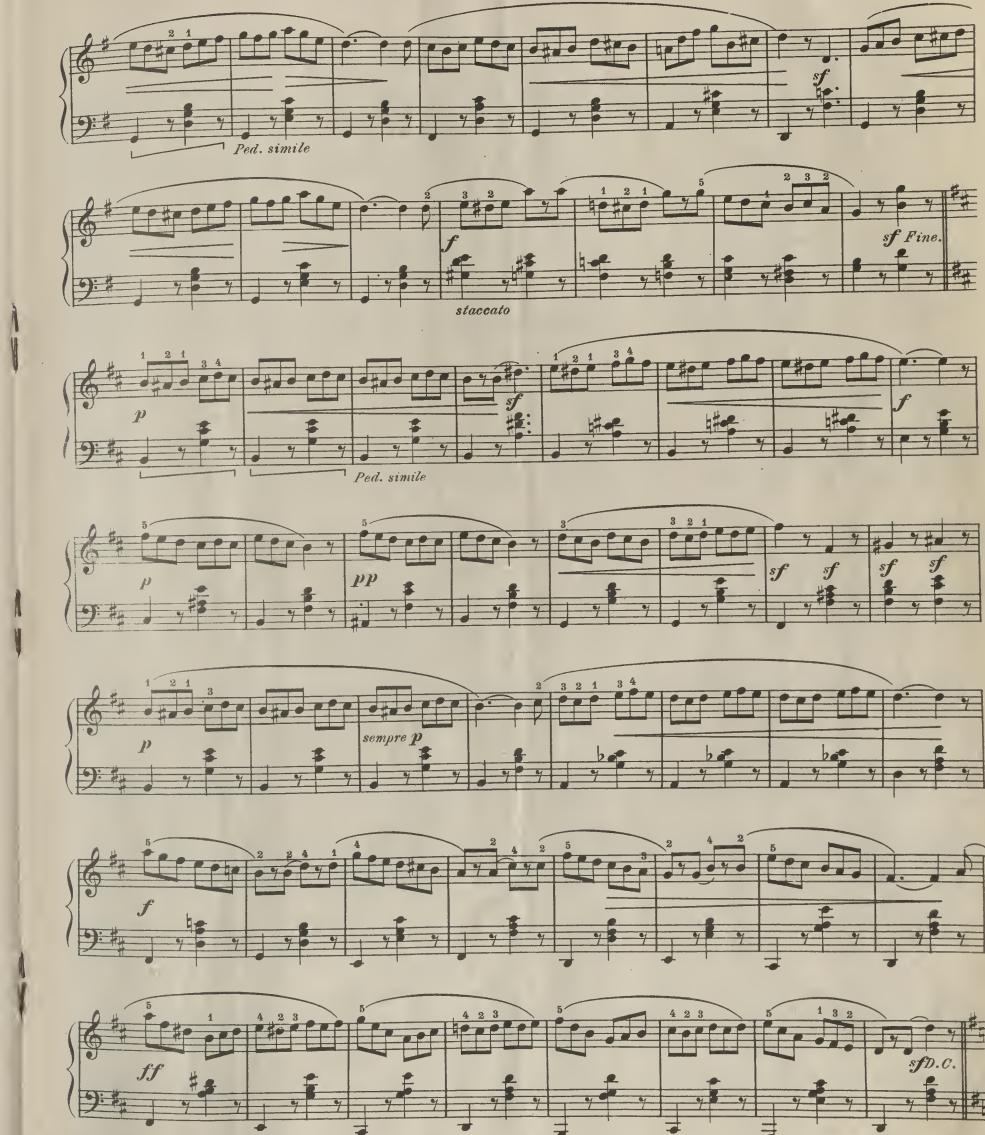


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THE ETUDE

VEIL DANCE
INTERMEZZO

RAY EHMAN, Op. 7

Allegretto con grazia M. M. = 66

2d time *pp* and slowly

con amore

Energico brill.

cresc.

ff

poco rit.

a tempo

quieta dolce amoro

cresc.

f

poco rit.

cantabile

Con passione

THE ETUDE

MY HEART'S DESIRE
ROMANCE

CARL WILHELM KERN, Op. 246

Andante M. M. = 63

con passione

rit. molto

Agitato

cresc.

rit.

calmato

rit.

moto

accel.

cresc.

f

rit.

dim.

Tempo I.

p

cresc.

molto

con passione

rit. molto

dim.

THE ETUDE

BOY SCOUTS

MARCH

PIERRE RENARD

M. M. $\text{d} = 120$

cresc.

f p

mf

Musico

fz

ff

Fine

p semplice

trio

fz

D.C.

THE ETUDE

To Prof. Adolph Frey

VALSE MINIATURE

Allegretto grazioso M. M. $\text{d} = 68$

CHARLES J. HUERTER

p

f

last time to Coda

cresc.

ff

p

cresc.

ff

p

a tempo

p

dim.

p pp

cresc.

ff

p

rit.

cresc.

ff

p

rit.

THE ETUDE

VALSE LENTE
from "SYLVIA"

LÉO DELIBES

Sostenuto M. M. $\text{♩} = 42$

Copyright 1882 by G. Schirmer.

THE ETUDE

Un poco piu animato

Coda
mf sostenuto

poco rit. To top of next page

dim.

molto rall.

pp

THE ETUDE

ON A VISIT

Allegretto moderato M. M. = 104

GEO. L. SPAULDING

THE ETUDE

ON THE BOULEVARD

MARCH

F. A. FRANKLIN, Op. 40, No. 7

THE ETUDE

LOVE WAITETH YET TO GREET THEE

GEORGE KLINGLE

Andante con espressione

GORDON BALCH NEVIN

mp

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FAITH AND HOPE

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H. MILLARD

Tempo sempre ad lib et variatio

veloce arpeggiando

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THE ETUDE

Tis rain - y weath - er, my lov'd one, Time's waves, they heav - i - ly run; But tak - ing the year to -
We've had our May, - my dar - ling, And our ro - ses long a - go, And the time of the year is
Aye! God of night, my dar - ling, Of the night of death, so grim, But the gate that from life leads

*accel.**con espress.*geth - er, my dear, There is - n't more cloud than sun.
come, my dear, For the long dark nights and the snow.
out, good wife, Is the gate that leads to Him!*colla voce**stentando**ad lib.*

AT PARTING

WM. FELTER

Andante

THURLOW LIEURANCE

1. When I am far from thee - Will you be lone - ly, And
2. When I am far from thee - Your pray'r at eve - ning, Brings

Rec.

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THE ETUDE

To my friend, Roland Diggle Esq.

CANZONETTA

J. FRANK FRYINGER

Registration (Sw. Vox Celeste
 Ch. or Gt. soft Flute 8'
 Ped. Bourdon)

Andante M. M. = 48

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BECOME INTIMATE WITH YOUR INSTRUMENT.

BY EDITH L. WINN.

PLAYERS of keyboard instruments often make the fatal error of failing to listen attentively enough. The mere act of pressing down a piano key makes some sort of a tone, but unless the pianist listens with great attentiveness the tone is likely to become too suggestive of the mechanism of the piano. On the violin or the French horn, for instance, an entirely different condition exists. In this case the performer has an intimate control of the making of the tone. Of course, the quality itself must remain peculiar to the instrument, but there is, nevertheless, in all instruments much latitude for color.

The orchestra leader has a palette filled with a great variety of colors. Most of the leaders who play piano are noted for the skill with which they invest their playing with color. Nearly all celebrated conductors of our time have played the piano in their youth. This does not mean, however, to rank as pianists. While by no means mediocre, we would not look upon Emil Paur, Felix Weingartner, or the late Gustav Mahler as piano virtuosos because of their broader relation to the orchestra. That the conductor cannot accomplish effects of light and shade in his piano playing, with and without orchestral accompaniment, which he so quickly and skilfully obtains from his orchestra, is easily explainable. He has not lived in constant communion with his piano, nor has he discovered, as have de Pachmann and Paderewski, all the colors of the instrument.

The piano boasts of a literature of its own, distinguished by the intimate and personal contributions of the composers of all time, who, in spite of their prolific piano works, believed that the orchestra furnished a broader scope for their genius. No other instrument possesses as wide and varied a field of literature as the piano. Its possibilities and grandeur of orchestral composition can never compete with the intimate, tender and subtle character of the piano. Yet the latter does not claim to be the exponent of grand passions and noble themes.

In dynamic contrasts and variety of tone color it rivals the orchestra, eclipses it at every point. The piano is like a chameleon in its sensitiveness. No one can truly say he has seen a rainbow in musical art until he has sat under the spell of de Pachmann.

The piano at the time of Liszt lost its distinct charm in one direction and gained in dynamic and tonal contrasts. Technic pure and simple dominated the artists who followed the brilliant and meteoric Paganini. So it is with the piano to-day. Boasting of a classical literature unparalleled in the world's history, it has lent itself to the reflection of the most intimate and human experiences of life, just as truly, just as sincerely, and often as nobly as the open of Debussy symbolized truth in the portrayal of elemental instincts, and even more adequately than Richard Strauss, in whom beautiful music is wedded to the most ignoble elements. Music is the history of the world while it is working out a new school of music which will link life forcibly with art that the humanizing element may atone for the vulgar display of elemental passions.

NEW AVENUES OF EXPRESSION.

Every gifted artist and composer seeks first to exhaust the possibilities of composition, choosing one instrument; nor is he satisfied until he has exhausted the whole gamut of instrumental forms. The gifted are forever reaching out, seeking some new avenues of expression, for, in spite of many intimations to the contrary, the great will always whatever field they choose to enter. Bach, Beethoven, Mozart, Mendelssohn, Brahms, Saint-Saëns, Tchaikovsky, Grieg and others wrote for the violin and other instruments as well as for the piano. Most of the greater orchestral works of all time were produced by men who first wrote for the piano and who played the instrument. Berlioz and Wagner offer exceptions.

No student can afford to neglect piano study, at least before a definite choice of a musical life-work has been made. A refined nature can find life-long joy in the piano, if indeed one keeps to its limitations and reverences its mission. I may sit by my piano in the early evening hour, before the lamps are lighted, and I may tell what my day's life has been like.

SELF-HELP BOOKS THAT POINT TO SUCCESS.

DR. SAMUEL SMILES, a Scottish writer (born in 1812, died in London in 1904), has undoubtedly through his excellent books on self-help assisted many of the great men of our country in their youthful days. He was surgeon for some years, and later became editor of the *Leeds Times*. Later he became successfully engaged in railroad work. During a very busy life he found time to indulge in writing instructional books and inspirational.

All of the young readers of *The Etude* who may be fortunate enough to secure copies of his books, *Self-Help*, *Thrift*, and *Self-Effort*, will certainly be

Dr. O. S. Marden, editor of *Success*, seems to be the logical successor of Samuel Smiles. His books have an excellent circulation and have been highly praised by men like John Burroughs, Robert McNeil and President Roosevelt. His best known works are, *The Optimistic Life*, *Peace, Power and Plenty*, *Getting On*, *The Miracle of Right Thought*, *Rising in the World*, and *Pushing to the Front*. We most earnestly advise our readers who aspire to do great things to avail themselves of the splendid optimism and rich suggestion which these books contain. These books are not expensive and they may be the key to success.

Ralph Waldo Trine's *This Mystical Life of Ours* contains much that may serve to straighten out the thought lines of ambitious persons who are working without directing their efforts properly. Other books which deserve the serious attention of those who have big life problems are, *The Battle of Life*, by Henry Van Dyke; *The Blessing of Cheerfulness*, by J. R. Miller; *Self-Cultivation in English*, by G. H. Palmer; *Self-Culture*, by William E. Channing; *As a Man Thinketh*, by James Allen; *Success in Music*, by H. T. Finch.

In 1822, when Rossini was celebrating his first German triumphs, he said: "The German tone-poets demand that I shall write as did Haydn and Mozart. If I should give myself all possible pains I could only become an inferior Haydn or Mozart. Consequently I have resolved to remain myself, Rossini."

SUCCESS OR FAILURE—WHICH?



AT WORK IN THE GARRET.

This young musician has no time to waste in telling what he is going to do. Like Schubert in his garret-room, the present is his chief consideration. He is not afraid of poverty nor does he care what people say. He knows that if he keeps on working he will song day by day and will hold thousands of music lovers captivated. He is using all the sacrifices of which Great Masters are made.



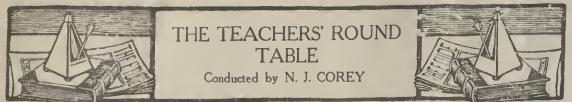
PROFESSOR CAPITAL I.

Prof. Capital I is obliged to tell Oh, ever so many people everyday just exactly how important he is. He is not compelled to practice daily, for has he not the "God given" talent which exempts him from labor? He is not worried about money, for he is the son of Glazunovitch, whose very presence confers vicariously upon all who pay him \$10.00 a lesson? He does not care that his indolence and conceit will secure him the position of concertmeister in a "mud-gutter" band.

THE ETUDE

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



PIANO VS. ORGAN TOUCH.

I have never seen anything written on a subject that is troubling me very much at present. Is piano playing different from organ playing? I have an opportunity to study organ but do not wish to interfere with my piano work. I have had a good deal of organ practice, but am afraid that a piano teacher told her that organ practice would impair piano playing.

I never hear this subject brought up that I do not think it is the fault of Joshi Billings. "It ain't what people know that causes trouble in this world, but it is what they know that isn't so," or words to that effect. It is peculiarly applicable to the question at issue. It has been my own experience that playing upon the two instruments reacts upon the touch to the greatest advantage; that to play the piano well is a necessity for a really first-class organist, and that it is of great benefit to the pianist to play the organ well.

DIMINISHED SEVENTHS.

In your article in the February ETRUDE you say of the diminished seventh: "It may be formed on the VII of the C scale. In B, D, F, A, I call that a diminished chord with a major seventh, and it may be found on VII of any minor scale, etc. B. M."

B. M. writes at considerable length, and a personal answer would have been as well for this letter, except that others may have read my article in the same confused state of mind. B. M. quotes me as saying that the diminished seventh does not interpret it correctly. I used the word "interpret," which is quite different meaning from "found." The difference in the "handling" of an adult beginner and a child is more one of manner than of matter. In the case of the former you can make your appeal to reason, and at the very start advancement will be much more rapid on account of the intelligence of the learner and the larger hands. On account of the maturity of the muscles and ligaments, however, you will find, in many cases, that this appears to advance will not continue indefinitely. With minor chords the progress often becomes a standstill before any very great degree of advancement has been made, although they may even at this acquire a great deal of ability. It is exceptional, however, for them to obtain sufficient facility to play pieces of an advanced grade of difficulty, such as the Liszt Rhapsodies, Chopin Ballades, etc. With such pupils you should begin in the usual way with preliminary hand and finger training, until some control over the muscles has been acquired. Then you can choose nothing better than Presser's *First Steps*, which may be followed by Mason's *Standard Graded Course*. You will find practically every study material you will need in these for the first two grades. For pieces you will be able to select those of a higher grade of musicianship Schumann's *Album for the Piano*, for example, is too advanced in musical conception to appeal to children in this country, except those reared in a constant atmosphere of the best music. Adult minds, if musical, will enjoy their study. Most of them belong to the second and third grades. After your pupil gets fairly well started you will find the same class of music may be used that you would use with a musical child.

STAMMERING.

1. Can you tell me how to start a little girl in music who is not yet five years old, but loves music and wants to learn to sing? 2. Can you tell me what for what I call stammering? Slow practice seems to be of no avail. I have tried it with my 5-year-old child for the first time of group several times before she is 3. Will you tell me how to develop the muscles in piano playing? Also the correct use of them?

1. First treat her as a child, and do not expect too much of such tiny hands in the way of correct action. The first piano finger action can be used by diminutive fingers of the smaller pianos, with their comparatively bad actions. You can find the *Kinder-Methode* of Bacheller and Landes most suitable for your needs with a child of this age.

2. Stammering is a mental trouble which can only be cured by mental determination. It often grows out of the pupil's attempt to correct every mistake while playing. It is in itself a mistake, and is often allowed to grow until it becomes exasperating in its persistency. How many realize that to correct a false note after it has been struck is not correction? To correct a stammer of a single note does not help matters in its relation to what precedes and follows. The real correctness of the note is in its sequence. Once failed, unless it can be corrected, except by going over the passage until it can be played without break. Take the letters A, B, C, for example. The pupil makes a slip on B, and stops to correct it. With a beginner just learning the names of the letters this might be excusable. But with one who can play along with a fair degree of facility there is no excuse for it. B, corrected by itself, has no relation to the smooth playing of the passage A, B, C. The same mistake

is just as likely to occur the next time over. Pupils should not be permitted to stop and strike a note again, but should go back and give special study to the passage in until it can be played without a slip. It is, in the majority of instances, out of the habit of constantly stopping to correct a wrong note that stammering grows. To cure it, do not permit students to stop for any error, but make them take the small phrases in which they occur, and go over them slowly by themselves until they can be correctly played, gradually increasing the tempo to the same speed that the main portion of the passage can be played without mistake. In the case of the pupil you mention, insist that she go on in spite of the hesitancy at the first note of a group, no matter how badly she stumbles at it, and do not despair of the efficacy of doing it slowly until learned. Gradually the habit may be overcome in this manner.

3. For the answer to your third question I refer you to a good treatise on piano playing. Learning to play the piano is in fact a completely appointed hand gymnasium. Your question as you have stated it is of the most comprehensive nature possible. Procure a set of Mason's *Touch and Technique*, and you will find the matter exhaustively treated. *Hand Gymnastics*, by W. F. Gates, will also be an excellent manual for you to procure.

AN ADULT BEGINNER.

"I am in a quandary in regard to a young lady of twenty years who proposes to become a pupil. How should so old a beginner be handled?" What should be done with a bit of exercise and it may be found on VII of the C scale. B. M.

The difference in the "handling" of an adult beginner and a child is more one of manner than of matter. In the case of the former you can make your appeal to reason, and at the very start advancement will be much more rapid on account of the intelligence of the learner and the larger hands. On account of the maturity of the muscles and ligaments, however, you will find, in many cases, that this appears to advance will not continue indefinitely. With minor chords the progress often becomes a standstill before any very great degree of advancement has been made, although they may even at this acquire a great deal of ability. It is exceptional, however, for them to obtain sufficient facility to play pieces of an advanced grade of difficulty, such as the Liszt Rhapsodies, Chopin Ballades, etc. With such pupils you should begin in the usual way with preliminary hand and finger training, until some control over the muscles has been acquired. Then you can choose nothing better than Presser's *First Steps*, which may be followed by Mason's *Standard Graded Course*. You will find practically every study material you will need in these for the first two grades. For pieces you will be able to select those of a higher grade of musicianship Schumann's *Album for the Piano*, for example, is too advanced in musical conception to appeal to children in this country, except those reared in a constant atmosphere of the best music. Adult minds, if musical, will enjoy their study. Most of them belong to the second and third grades. After your pupil gets fairly well started you will find the same class of music may be used that you would use with a musical child.

"I suggest that you take these three points namely: Liszt the Benefactor; Liszt the Pianist; and Liszt the Composer, and find out all you can about them during the summer holidays. We will make our first musicale in the fall on Liszt's birthday, and each of us will contribute a short talk on him, learned about the good deeds and the career of this unique musician. Anne, as president of the Club, may confer with you about the choice of topics, and I hope that some of you, especially those who as yet play nothing by this master, will be willing to study sufficiently during the summer to add some depth to your research. If you learn them for yourselves as carefully as you do for me, there need not be much to correct on the mechanical side. When I see you again early in September, there will be nearly six weeks in which to polish up the pieces and make them ready for the musicale. Those who are willing to do some extra studying on a Liszt selection may let me know, and I will advise about the pieces."

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Ideas and Suggestions for Club Work

THE MUSIC CLUB AND THE LISZT CENTENNIAL.

BY HARRIETTE BROWER

It was the last meeting of the Music Club before the summer vacation. After the topic for the afternoon had been discussed, and the girls had played their Liszt compositions and given their teacher's help in the matter of interpretation. She was indeed pleased with their industry and with the careful way in which they had prepared the pieces. With the exception of the girls set to work with great vigor on their pieces, to make them as perfect as possible in the limited time left before the Liszt musical.

Several special meetings of the Club were called by the president, at which the topics given by the teacher were discussed, and the girls arranged in order fashion. From ten cents to twenty-five cents, are also effective. The most effective of all however are lanterns made from small pumpkins.

East September brought Miss Edgcombe home from Europe, and lessons began in good time. The girls were eager to play their Liszt compositions and get their teacher's help in the matter of interpretation. She was indeed pleased with their industry and with the careful way in which they had prepared the pieces. With the exception of the girls set to work with great vigor on their pieces, to make them as perfect as possible in the limited time left before the Liszt musical.

"Although we may be scattered for a few weeks, I know we shall be occupied more or less with our musical studies. I have suggested to each one what special things to practice. Aside from these I will now tell you of a bit of musical work I wish you would all undertake."

"We have all heard many times the name of that great pianist and composer, Franz Liszt. Some of you have played a few of his shorter piano pieces, and last year, you remember, we had a little sketch of his life read to us at our Club meetings."

"The Centennial of Liszt's birth occurs the 22d of next October, and no doubt will be celebrated in the musical centers of the world. It would, I am sure, interest us all to do our share, and thus learn more of the life and work of this great artist. Liszt was a noble man and did a great deal of good to others. He wrote much beautiful music, and perhaps the greatest service he ever lived."

"I suggest that you take these three points namely: Liszt the Benefactor; Liszt the Pianist; and Liszt the Composer, and find out all you can about them during the summer holidays. We will make our first musicale in the fall on Liszt's birthday, and each of us will contribute a short talk on him, learned about the good deeds and the career of this unique musician. Anne, as president of the Club, may confer with you about the choice of topics, and I hope that some of you, especially those who as yet play nothing by this master, will be willing to study sufficiently during the summer to add some depth to your research."

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same time they did their best to practice whenever it was possible, and to memorize their new pieces.

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At the close of her little account, Anne called on different girls, and each rose in her place and gave some new instance of Liszt's generosity to struggling artists.

LISZT THE GREAT PIANIST. East had charge of this subject, and read a fascinating little sketch of the achievements of the master from the time when, as a little boy, he first played in public. She described his performance at the age of four, which occurred a year or two later, and which was so remarkable that at the close Beethoven, Bach, Wagner, Mendelssohn, Gounod, etc., peering out around the room. The lighting should be subdued—candles, with skin-colored shades, are always effective. The refreshments should be simple and of the Halloween type—nuts, popcorn, etc.

The decorations were black cats and jack o' lanterns. To give the proper background we darkened the rooms, lighting them with candles with pumpkin-colored shades.

The following games were played before the short musical program:

To try to keep the identity of the Goops secret until the end of the Goop musical.

The decorations of the room suggest themselves. The large manufacturers of crepe paper have prepared crepe paper lanterns which may be procured reasonable. The black cat and pumpkin jack o' lanterns, which may now be obtained for prices varying from ten cents to twenty-five cents, are also effective. The most effective of all however are lanterns made from small pumpkins.

Helped erect the Beethoven monument in Bonn; gave many concerts to aid the soldiers. From the Danube soldiers, the poor people in his birthplace and elsewhere. How constantly he helped Wagner, learned from his correspondence preserved for us in two large volumes.

At the close of her little account, Anne called on different girls, and each rose in her place and gave some new instance of Liszt's generosity to struggling artists.

THE POTATO MARCH. East had charge of this subject, and read a fascinating little sketch of the achievements of the master from the time when, as a little boy, he first played in public. She described his performance at the age of four, which occurred a year or two later, and which was so remarkable that at the close Beethoven, Bach, Wagner, Mendelssohn, Gounod, etc., peering out around the room. The lighting should be subdued—candles, with skin-colored shades, are always effective. The refreshments should be simple and of the Halloween type—nuts, popcorn, etc.

The decorations were black cats and jack o' lanterns. To give the proper background we darkened the rooms, lighting them with candles with pumpkin-colored shades.

The following games were played before the short musical program:

THE POTATO MARCH. A basket of potatoes is placed upon a table in the center of the room, to each Goop is given a spoon, upon which a potato is balanced. He is to carry this to his left hand. His right hand holds a spoonful of sugar. The potatoes are very beautiful, and are played by all the best pianists, while his transcriptions of famous themes are most valuable additions to piano literature. His oratorios and other religious works are not known yet as well as they will be in the future, but his songs are praised by all good singers.

After the short papers and brief remarks were concluded, this programme of Liszt's music was most creditably rendered by the pupils, with the aid of a singer:

THE PROGRAMME.

1. La Regatta Veneriana, for two pianos.

2. Consolations, Nos. 1, 3, and 6, played by three different pupils.

3. Songs: "Thou'lt Like a Lovely Flower," "Usher alten Gilfeln ist Ruh."

4. Mazurka.

5. S. also Impromptu.

6. Song: "Die Lorelei."

7. Transcription of Schumann's "Widmung."

8. Transcription of Spinning Song from "Flying Dutchman," Wagner.

9. Rhapsodie No. 2, two pianos, four players.

A GOOD MUSICAL FOR HALLOWEEN.

BY JO-SHIPLEY WATSON.

The invitations were written upon tiny pumpkins cut from yellow pumpkins. These were delivered in sealed envelopes, upon which gilt stars and crescents had been pasted. The guests were requested to come dressed as Ghoups.

These costumes resembled dominoes, but each child had a different colored mask. The hood, which completely covered the head and face, was made out of dark, bottle-green, so that the Goops looked like pumpkins. Much fun was added by having a chief Goop to superintend the affair. The head Goop was attired in an all-red costume.

Cambrie was attired in an all-red costume. Cambrie was very cheap, and by enlisting the interest of the parents, the costumes may be run together in a few minutes on a sewing machine.

A small, old-fashioned group in Chelsea chintz known as "The Music Lessons" was recently sold in London for \$7,250—probably the most expensive music lessons ever recorded.

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SPEAKING IN SINGING.

By GUIDO FERRARI.

To sing a song correctly does not merely mean to produce beautiful singing tones, but it means to recite or speak the words and mould them correctly and easily to a certain melody. It is necessary, in most two methods of attacking or commencing a word. A word starts with either a vowel or a consonant. The consonant at the beginning or the ending of a word must be clearly and distinctly sounded. The consonants define or frame the vowel sound and must be just distinct enough to travel with the vowel sound so that the hearer may have the least uncertainty as to what consonant has been employed. As one word ending with a consonant is finished and another word commences with a consonant follows, both consonants must be sounded "clean" or "clear-cut." At the same time there must be a brief interval between the words to make the beautiful liaison. The words must flow out with the greatest imaginable evenness like exquisite little pearls.

Through all this it is necessary to keep the even tension of the tone-flow. When, for instance, a word starts with a vowel, the singer's set must be such that the pupil should open the mouth to the proper position of the vowel "i" and then attack it without affection or uncertainty. This is really the only way in which to start a word commencing with a vowel "cleanly." I call it the "natural" attack because it is done with absolutely no strain upon the throat.

A little experiment will easily illustrate what I mean. Let the pupil take a hand mirror, open the mouth to the position for speaking or singing "aw." Speak or sing "aw" as you would at the same time taking great care by observing in the mirror that the position of the mouth is not changed in the least. It must also not be affected by any unnatural rigidity. If this is done right you will not have much difficulty in securing a natural attack. Of course, you must bring the voice "up" to the pitch as some pupils do by starting half a tone below and slurring up to the pitch.

In singing, great care must be taken to avoid the least suggestion of dialect or provincialisms. We all unfortunately speak with a certain local dialect. We do this unconsciously and often unwilling to admit that we who pride ourselves upon our vocal work can be guilty of linguistic faults. We swallow our consonants and use other bad habits without knowing it.

The words must be applied to the song. If words are not produced properly one might as well sing on "la," "la," "la."

A violinist can produce beautiful tones, but the singer can do far more. His musical tones may be moulded to express joy or sorrow, according to the meaning of the word. For that reason

it is a mistake for anyone to sing in a foreign language unless he knows the exact meaning of the word and possesses the ability to give it without any suggestion of a foreign accent. The young singer will do far better attempting his best to learn and attempting any foreign language.

Wallaier, the great German artist, has no equal in the correct use of the German language. David Bispham is a representative example of the fact that the English language can be employed with quite as much artistic and dramatic effect as the foreign language. Mme. Sembrich, having the advantage of possessing a more beautiful voice, has admitted that he was.

"Then you must tell me something," she went on enthusiastically. "How many bricks can he stand?"

"Bricks?" repeated the professor.

"Yes, bricks," said the young singer.

"How many bricks can he stand on his chest?"

It took some minutes to clear up the mystery. Then the young woman told of a former teacher who made her mistress of the secrets of the *bel canto* had trained her to do her exercises with a brick on her chest. That was supposed to compel her to breathe from the stomach. She had to hold the brick on her chest until she could not move her head and hold between the back teeth it opened the mouth in what the teacher described as the only possible way to sing correctly.

THE "ARMOR" METHOD.

"The most elaborate mechanical apparatus I ever saw," said a teacher who uses none of these things, "was a kind of suit of armor into which a singer was supposed to slip. It held the body rigidly in place just as the teacher thought it ought to be. Those parts of the body which needed to be supported were held up by the apparatus, while other parts that were to move were left free. Of course such an affair did not give the pupil the least real assistance, although it was contrived on the principle of the spoon which is meant to have its effect after the actual mechanism has been removed. The pupil was supposed to remain unconsciously in these poses after the sheath had been removed.

In order to accomplish something analogous to this in a singer's breathing that very elaborate practice was followed by a teacher. She used to put a contrivance not unlike a pair of stays about a pupil's waist and in these was a chain. This was drawn so tight that it was all but impossible for the pupil to breathe from the waist, although this was the part which most teachers encourage. This particular pedagogue, however, did not believe in the use of such a device, but rather in the least inclination on the part of the pupils to breathe in that way she pulled the chain so tight that they could not draw a breath except from the upper body. Only the women with strength enough to resist such heroic treatment could succeed in this. The pupils able to come through it with success decreased so in numbers that at the last hearing the teacher was on the point of discontinuing this way of imparting *bel canto* to her pupils.

THE "CONTOURNIST" METHOD.

"I am so tired after I take my lessons," said a young woman who had just come from her teacher the other day. "I have stopped to take tea with a woman who had experience in this. "Every bone in my body aches and after the last lesson I was black and blue. I don't think I'll ever learn to sing if I have to do it this way. I have no idea what I had to do to cultivate my voice."

Another secret was that possessed by a woman who asserted that she was taught to sing with a few lessons the difference between those often have with their tongues. That girl, and in addition to this condition, she had no control over the all-important breathing. The result was a tremolo. But "tremolo" comes from "vibrare," which differs essentially from "tremolo," "tremolare." "Vibrare" means resonant, sonorous. A voice may be said to vibrate with expression. There is a certain coloring of the voice induced by the artist's feeling, and is very far removed from a shaky, trembling voice. It is said of Rubin (1792-1854) that no one seems ever to have equaled him in emotional vocal expression, and the adjective "tremolo" was first applied to his singing. Please remember that vibrato is "shriek" in the voice, and tremolo its unsteadiness.

THE "SIPHON" METHOD.

"I had to give up my teacher," said a young man who came to a well-known instructor the other day, "because he told me I had to keep on practicing the way he had me. I wanted to learn to sing anything. I was to hold a siphon in my mouth in order to have the water go lower than I had been able to make it. It was to hang the siphon on my lower jaw and let it stay while I practiced. I tried it several times, and then as my term was coming to an end I decided to try somebody else."

If a man had not sense enough to open his jaw as it should be without the neces-

sity of hanging a siphon on it there was of course nothing for him to learn. There are many similar mechanical devices to take the place of what the singer should be able to accomplish through his intelligence. One of these which a teacher used to sell for a few dollars was a small bit of wood which was to be placed between the teeth and cost about five cents to make. It was a simple cube of wood, and held between the back teeth it opened the mouth in what the teacher described as the only possible way to sing correctly.

THE "MIRROR" METHOD.

"One example of that was under my eye the other day when a pupil came to me with tears in her eyes. She told me that try as she could it was impossible for her to sing before a looking glass and not allow her breath to make a blur on the hand mirror."

"But I never told you to do that," I said.

"But my former teacher didn't," she said, "and I thought it was the only way to practice." She added that all singers ought to be able to sing with a looking glass near their mouths. If they make a blur on the glass it is a sign that they have never mastered the true principle of singing. I must give up, then, for as much as I have studied I cannot keep from breathing on the mirror."

"I told her not to worry about the looking glass, but to keep right on practicing without it. Now the woman who told that to the girl had somewhere heard one of the principles of the old Italian teachers. This was that in practicing certain exercises in breathing it was necessary to tilt the entire body of the pupil's skill by holding a looking glass at a certain distance from the mouth. If the breath reached that far and blurred the glass the exercise was not properly done. In case it did not show on the glass the pupil had mastered the trick. But to teach a pupil to sing and not to breathe was about the same as to tell him to live without breathing. Yet in many other associations there was some foundation in good sense for this rule. But they did not know how to apply it or what it really meant."

"Most of the teachers who carry on these ridiculous proceedings think that they will find some absolute method that will attract pupils. Many are misled by this "new method" who do not stop to think that the rules of good singing were understood and practiced much more generally two centuries ago than they are to-day. If it were possible to give any advice as to the selection of a good singing teacher it might be safest to say that professors of "new methods" should first be shunned."—*New York Sun*.

THE "MOLASSES" METHOD.

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professor who used to make his pupils lie flat on their backs and try to sing scales and then turn on their stomachs and do the same thing. Singing on their backs was supposed to teach them to spread out their lungs to the furthest capacity, while lying on their stomachs forced them to expand the stomach against the floor, and this by slightly lifting the body strengthened the muscles of the stomach.

"They're a great lot," said one of the teachers in good standing here, "and it is curious to see how some of their tricks have a real foundation in utility that they know nothing about. They get an idea of what the old teacher used to do and apply it in any way that suits them."

THE MIRROR METHOD.

"One example of that was under my eye

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Department for Organists

EDITED BY NOTED SPECIALISTS

THE ORGAN, YESTERDAY AND TO-DAY.

By the Distinguished French Master,
CAMILLE SAINT-SAËNS.

(Editor's Note.—This article, which appears here for the first time in the English language, was originally written in French. It is a most interesting article, and we are glad to present it to our readers.)

The power needed to move the bellows has only recently been supplied by other than human agency—the organ-blower working by hand. Nowadays we have improved on this system. The bellows of the gigantic organ at the Royal Albert Hall are worked by steam; thus assuring the organist of an inexhaustible wind supply, but eliminating all possibility of wind stops.

THE WORK OF A GREAT FRENCH ORGAN-BUILDER.

It was reserved for Caillié-Coll to change these conditions, and to open up new fields of possibilities for the organ. He introduced into France pedal keyboards worthy of the name, increased the compass of the instrument by the addition of harmonic stops, thus adding a brightness to the tone quality hitherto lacking. He invented many devices which enabled the organist to alter the register without varying the tone quality without the aid of an assistant. Since his time the idea has been conceived of enclosing certain stops in a case supplied with shutters, which can be opened and shut at will, permitting the most delicate shading of tone; and he also invented the touch of the organ keys has been rendered as easy as that of the piano.

The organ is more than an instrument; it is an orchestra in which the Pipes of Pan range from a set of pipes such as a child might use for a toy to pipes as large as the columns of a temple. Yet each set of pipes constitutes what is known as an organ "stop," and the number of these stops is unlimited.

THE ORGANS OF ANTIQUITY.

The Romans manufactured organs which were certainly very crude from a musical point of view, but sufficiently complicated in structure to employ hydraulic pressure. This employment of water in a wind instrument has greatly puzzled various commentators. Caillié-Coll, having studied the master, has solved the problem, and shown that hydraulic means were employed to compress the air. The system was ingenious but impracticable, as the masters were of a very primitive kind. The organ itself uses, must have been very stiff, and would respond only to a blow of the fist.

But let us leave history for art—the crude instrument for the perfected one. At the time of Bach and Rameau the organ had attained a more complete form, the number of stops were increased, and could be pushed in or pulled out at will, enabling the organist to use them for registration. In order to place further resources at his disposal, the organ-builders increased the number of manuals, and added the pedal keyboard. Germany alone at that time possessed pedal keyboards worthy of the name, which were adaptable for the performance of an independent part. In France and elsewhere the pedals were so rudimentary that they could only be used for fundamental tones and prolonged notes. Nobody outside of Germany could have performed the works of Sebastian Bach.

THE IMMENSE RESOURCES OF THE ORGAN.

The resources available are prodigious. The compass of the organ, both in its higher register and the lower, is far greater than that of any orchestral instruments. Only the harmonics of the violin attain the same height, but have limited their volume and how restricted their usage! In the lower register what instrument can rival the thirty-two foot stop, giving two octaves below the bottom C of the violoncello? From a *fortissimo* approaching the border lands of silence to a tremendous, awe-inspiring volume of sound, all degrees of intensity are within the scope of this bewitching instrument.

The variety of its tone qualities is immense; reed stops of all kinds, gamba stops approaching string tone, mutation stops, in which several pipes are connected so that with each note sounded is heard its fundamental and harmonics—a special property peculiar to the organ; imitations of orchestral instruments, trumpet, clarinet, cromorne (an instrument now obsolete, whose quality is not found elsewhere), bassoon, vox celeste stops of different kinds, in which special effects are pro-

duced by two pipes playing the same note, but not tuned exactly in accord, the famous *vox humana*, a favorite with the general public on account of its nasal, tremulous, seductive quality, and the inimitable combinations of these stops, and others, the gradations of tones stops, which one obtains an infinite blending of colors from this marvelous palette.

Add to these qualities the inexhaustible wind-supply of the huge lungs of the monster, giving to its tones the incomparable and unique quality of power to move. The power needed to move the bellows has only recently been supplied by other than human agency—the organ-blower working by hand. Nowadays we have improved on this system. The bellows of the gigantic organ at the Royal Albert Hall are worked by steam; thus assuring the organist of an inexhaustible wind supply, but eliminating all possibility of wind stops.

A PLEA FOR EXTEMPOORIZATION.

Alas! Improvisation, the glory of the French School, has been largely discounted through German influence. On the plea that an improvisation is not equal to the masterpieces of Sebastian Bach and Mendelssohn, the organist has denied his privileges.

This way of looking at the matter is unfortunate, for it is the wrong point of view. It is simply a negation of speech. Suppose that on the platform, in the pulpit, or at the bar only speeches learned by heart were to be heard? Surely no one would dare to let the orator or the lawyer may dazzle us with their eloquence, and yet lose their power as soon as they put pen to paper? The same phenomenon is noticeable in music. Lefèbvre-Wely, who was a remarkable extempore performer (I am speaking of what I know for I heard him play only once), composed pieces for the organ, and I could mention, among our own contemporaries, some who only fully reveal themselves when improvising. The organ is an inspiration in itself; it appeals to unexpected depths in one's inner consciousness; a new and undreamed-of world springs up, as it were, spread across the sea and discovered some enchanted isle never to be found again.

Instead of these fairy imaginings what does one too often have to listen to? A few compositions of Sebastian Bach or Mendelssohn repeated to satiety; pieces which are undoubtedly beautiful, but concert pieces which have become mere public service, with which they are not in any way associated. These pieces are old-fashioned instruments which are not at all suitable or ill-adapted for the resources of the modern organ, and one is asked to regard this as progress.

I am well aware that objection can be raised to improvisation. There are extempore players whose performance is of a very poor quality. But then there are preachers and laymen who are poor speakers. This has nothing to do with the case. An indifferent extemporeization will always be tolerable if the organist is inspired by the idea that music in church should always be appropriate to the service and an aid to contemplation and prayer. And if the organ played in this way produces harmonies which are not music in the strictest sense, it does not matter if these musical sounds are not worth the dignity of being uttered, we are merely reduced to which old stained glass windows in which one has difficulty in recognising the figures, yet which charm us, nevertheless, more than the most beautiful of modern stained-glass windows. Music of this kind might, at

this fantasy of Liszt is the most extempore piece for the organ in existence. It lasts only forty minutes, and the interest never fails for an instant. Just as Mozart in his *Piano and Sonata in C minor* anticipated the modern pianoforte, so Liszt, writing this fantasia half a century ago, seems to have foreseen the instrument with its thousand resources, which we now possess.

Are these resources as frequently used as they can and should be? Let me admit that too often they remain unused or in but little favor. Before the resources of the organ can be drawn upon to their utmost, it is necessary to

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times, be easily more appropriate, one might suppose, than a fugue by a great master. Only that is good in art which is appropriate to its surroundings.

SOME AMUSING RECOLLECTIONS.

During the twenty years I presided over the organ of the Madeleine, I always improvised, permitting myself to follow the dictates of my own fancy, and it was one of the greatest pleasures of my life. There is, however, a story to be told in this connection, which was a source of much trouble to me as an organist. Only after a long time can the organist know his instrument "as well as he knows his own pocket," so that he can manipulate the mechanical part of it unconsciously as a fish glides through the water, and be free to concern himself solely with the music. Then only is he free to mix at will the varied colors of his vast palette, and to plunge freely into extemporization.

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THE CHILDREN'S PAGE

Edited by JOSEPH WATSON

TO THE LAND OF THE HARPSI-
CHORD CHILDREN.

For Reading at Children's Musical Clubs.

(Scene—U. S. A., about 1911. Music room. Mary is trying to play a Mozart Sonata. Ben, in the window seat, is sorting fish hooks.)

MARY.

(Whirling around on the piano stool.) The hardest old thing ever gave me! I wish I was a prodigy, then I wouldn't have to practice. I'd just play all the time.



FATHER MOZART TRAINING HIS WONDERFUL CHILDREN.

BEN.
(Inquiringly.)
Prodigy? Well—what's that?

MARY.
(Listening intently.)
Oh, Ben, I do believe that's the very Mozart Sonata I was trying to play this morning. Could it be Wolfgang Mozart who do you suppose?

BEN.
(Looking at the guide book.)
It could. That's the house, No. 7 Getreidegasse. Let's ring before we lose our way.

(They approach the entrance and ring violently.)

BEN AND MARY.
(Timidly backing away from the door.)
Some one is coming now!

FATHER MOZART.
(Rushes down the stairs and opens the door with a bang.)

Wer ist? (Who is it?) Interrupting the nice morning practice of my little Wolfgang, we were in the middle of that delicious bit of fun, "Gräfin ad Parnassum!" What a pity! What a tremendous fiddle! (He looks up and down the street.)

BEN.
(Pulling Mary forward by the hand and speaking rapidly.)

We're from America; we called to see the prodigies; we are making a collection of them for our scrap book. We play the piano some; we take lessons from

MARY.
(Becoming interested.)
Wonder how many prodigies there are in Musicland?

MARY.

Let's ask teacher, then let's put them all down in our scrap-book and get pictures to match. BEN.

(Looking at the clock.) It's next lesson time now; we'll have to run or we'll be late. (They snatch up the Mozart Sonata, grab their hats and hurry down stairs.)

MARY.
(Crying.) Oh, we're lost. This isn't home! It's some awful foreign looking place!

BEN.
(Looking at the castle hill.) Of course it is! (Who said it wasn't? Didn't the conductor call Salzburg when we got off? I call this real luck, stopping at the very town where two such famous prodigies live! Let's find their house at once.)

MARY.
(Still crying.)
What will teacher say?

BEN.
(In disgust.)
Oh brother teacher! And don't be a cry-baby and spoil the whole thing. The conductor took the wrong transfer and punched Harpsichord town instead of Fifth Street, and that's the way we got here.

MARY.
(Listening intently.)
Oh, Ben, I do believe that's the very Mozart Sonata I was trying to play this morning. Could it be Wolfgang Mozart who do you suppose?

BEN.
(Looking at the guide book.)
It could. That's the house, No. 7 Getreidegasse. Let's ring before we lose our way.

(They approach the entrance and ring violently.)

BEN AND MARY.
(Timidly backing away from the door.)
Some one is coming now!

FATHER MOZART.
(Rushes down the stairs and opens the door with a bang.)

Wer ist? (Who is it?) Interrupting the nice morning practice of my little Wolfgang, we were in the middle of that delicious bit of fun, "Gräfin ad Parnassum!" What a pity! What a tremendous fiddle! (He looks up and down the street.)

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THE ETUDE

FATHER MOZART.

Not another word my dears. I know all about you and all the other good children who love Wolferl and his music. Come, you are welcome and we are delighted and honored. You will find us not yet settled after our long concert tournee. It has been many months since we have been in Salzburg.

IN THE MOZART HOME.

(Scene—A large sunroom. A beautifully tiled harpsichord stands near the window. To the right a tiny spinet. To the left a desk covered with manuscript copies of music. On the table in front of the sofa are two rare looking violins. The walls are hung with family portraits. A boy of ten and a girl of fourteen are seated at the harpsichord. Nannerl is smiling.)

FATHER MOZART.

Komm Kinder! (Come children). Here are two of your cousins from across the sea.

FATHER MOZART.

(A fair-haired child, with delicate face and expressive eyes, jumps down and runs forward with charming frankness.)

We're so glad to see you, aren't we, Nannerl?

MARY.

What's a "prodigy of nature"? We don't have them in America.

FATHER MOZART.

That's my own name, and a very good one, too. Prodigies usually are out of the course of nature, but Wolferl here is direct from nature. He is pure music.

WOLFGANG.

(Interrupting.) I wore my nice new knee breeches that night and silk hose and real shoe buckles, and I had on a satin coat with lace ruffles and a sword at my side like a gentleman from court.

MARIANNE.

Never mind that, Wolferl. The pieces we played will outlast our clothes I hope.

WOLFGANG.

And the Emperor called me a Kleink Herrenmeister (Little master), and as a joke had me play with one finger and then he covered the keys and I played through a cloth. Wasn't that a funny thing to do? In the Frankfurt concert I wore a frizzled wig and carried a little sword. In the audience there was a boy named Johann Wolfgang Goethe, who wrote great books afterward.

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FATHER MOZART.

(Seating himself upon the sofa.) Come, children, let us sit here, then we may talk as long as we like.

(They all cluster around the elder Mozart.)

WOLFGANG.

(Jumping up on his father's knee.) Can't I show them first the pretty jewels that I am coming now?

FATHER MOZART.

Not now, my son; you looked at them only yesterday, and once a week is often enough.

MARY.

(Excitedly.) Let's begin with the concerts, and tell us what city you liked the best.

MARY.

That would be difficult, but I think London was the most interesting. The ardent there in May and our first concert was given in the Lord's Room, Brewer Street, Golden Square. See, this is the program we played. (Handing the program to Ben and Mary.)

WOLFGANG.

What a fine night it was! The concert began at twilight. Outside the Sedan chairs and the footmen of the court ladies and gentlemen jostled each other, and our chair was almost tipped over in the crush, wasn't it, Papachen?

MARY.

Indeed, it was a great event; a veritable

MARY.
(Reading aloud.)

"For the benefit of Miss Mozart, aged thirteen, and Master Mozart, of eight years of age, prodigies of nature, a concert of music, with all the overtures of this little boy's own composition."

BEN.

I never heard of an overture on the piano!

FATHER MOZART.

Overture really means a prelude to some longer work, but it can mean pieces of concert music which illustrate some special idea in music. That's what these pieces were, all special musical ideas of Wolfgang.

MARY.

Were you scared? I'm always so fear-

fully nervous when I play.

WOLFGANG.

They were feted and petted by all, but not spoiled; thank God for that.

MARY.

Was that just why it is called a concerto,

(Proudly.) Papachen; people must practice until they can play it perfectly. (Father Mozart laughs heartily.)

BEN.

(Looking at Wolfgang's ears.) Is it true that your ears are so sensitive?

WOLFGANG.

They are extraordinarily sensitive and accurate. Wolferl can distinguish an interval as small as an eighth of a tone.

That was after our first concert, and do you know he distinguished between Bach, Abel, Wagenseil and Handel before he was to be played at sight.

After that he asked Wolferl if he would play upon the great organ. Was

that not a great undertaking for a little boy of eight, and was not Wolfgang quite right to call him a "prodigy of nature"?

WOLFGANG.

(Shuddering and putting his hands over his ears.) I can hear it yet; a terrible sound. Music ought not to wound the ears.

MARY.

(Turning to Maria Anne.)

And he copied all of your music lessons, didn't he?

BEN.

Playing at sight is the worst for me!

MARIANNE.

Oh, yes; before he could reach the keys he would listen to my lessons, then he would play them over to me. He knew far more than I, with all my study.

WOLFGANG.

It is a wonderful thing to think of, my dears. Wolfgang never began music as most children do. It was there before anything else, before speech even. To think of him picking out the thuds on the harpsichord when he was three! (Load knocking is heard below stairs.)

FATHER MOZART.

Playing at sight is the worst for me!

WOLFGANG.

When I get tired I pray to the good Saint Nepomucene to give me courage.

MARY.

Don't you get very tired practicing? I just hate to practice.

WOLFGANG.

(Running toward him and trying to reach the violin.)

Oh, Herr Schachtner, you have brought your butter fiddle!

HEER SCHACHTNER.

(A genial old gentleman enters, with a trumpet under one arm and a violin under the other.)

Here I am, coming all the way from Vienna to give you a surprise!

WOLFGANG.

(Running toward him and trying to reach the violin.)

Oh, Herr Schachtner, you have brought your butter fiddle!

MARIANNE.

(Laughing.) Oh, Wolfgang always calls that your "butter fiddle" because the tone is so rich and mellow.

FATHER MOZART.

All went well until I became ill. Then we had to go to Chelsea to rest and get well again.

MARY.

It was in Chelsea, near London, that Wolfgang composed his first symphony, Op. 15. Our harpsichord was locked and mine had to keep as quiet as mice. Wolfgang had to do something, so it was the symphony.

THE ETUDE

WOLFGANG.

Indeed, it was a great event; a veritable

MARIANNE.

But I composed a concerto long before that, Nannerl!

FATHER MOZART.

To be sure you did, when you were

about five. It was so difficult no one could

play it.

WOLFGANG.

That's just why it is called a concerto,

Papachen; people must practice until

they can play it perfectly. (Father Mozart laughs heartily.)

BEN.

(Looking at Wolfgang's ears.)

Is it true that your ears are so sensitive?

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WOLFGANG.

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He can't bear the sound of a trumpet ei-

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MARIANNE.

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butter fiddle" because the tone is so rich

and mellow.

FATHER MOZART.

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COMPANY DIRECTOR, the soprano, is said to have composed the libretto of an opera, and is now looking for a composer to set it to music.

In connection with the army marches in Texas, the massed bands of the army engaged. The total number of musicians in the massed bands was 1,000.

JOSÉ LUXEMBURG has told an interviewer that American students in Europe expect recognition from the public, and that they expect to be full-fledged artists at the end of a year's study.

ALICE MUSAPONG, the American pianist, is giving the Metropolitan Opera Company for damages and legal amounting to \$10,000, and has submitted an open letter to the recent contest.

HELEN SCOTT, the well-known bass singer, is back from Europe. She is to sing at Greenwich, Connecticut, on April 15, and at the Philharmonic Opera Company. She is American by birth, and was a first-rate operina when at college.

EXTRAORDINARY results against another oboe player have been obtained through many piano frauds arising through the very questionable methods of some piano manufacturers who have won enormous prizes in the way of a rebate for solving a perfectly fine

for West Point Chapel. The architect is the best placed to build the chapel above lines best suited for the organ and the organ.

When asked for a specification for an organ intended for a selected number of makers, who were invited to suggest improvements best in keeping with the needs of the organ, he said: "I do not like the cheapest bidder, but to the one whose judgment is best."

THIS has been a good deal of friction between Andrew Dipper, the composer of the Chipmunk Song, and his publisher, the firm of Miltin, the famous publishers of Milan, Italy, who published the original score of Puccini's opera in that country. Dipper demands that the libretto be torn to shreds, and that the rights of the copyright be given to him. The view of the defending party is that Puccini's work is this country, a royal opera should receive at least as high a royalty as any other, and that the public would be greatly injured if the opera were completely broken off, and it is said that a large sum of money has been paid to the Italian government for the purpose of exploiting the Puccini work.

EXTRAORDINARY results against another oboe player have been obtained through many piano frauds arising through the very questionable methods of some piano manufacturers who have won enormous prizes in the way of a rebate for solving a perfectly fine

piece printed in some unscrupulous papers. These piano contests in many cases have been arranged for the benefit of the piano manufacturer, who has offered a "prize" advertisement, and has offered her to \$200 and a diamond ring. The woman was poor, but she got money enough to make the trip to the city and capture her prize. When she got there, however, she found that her \$200 had been spent, and she had to walk home. Her husband, a sailor, had been sent to the streets begging money to get home, and she had to leave without finding work to support the family by being a waitress.

ANOTHER long-distance pianist has appeared on the horizon. The Paris newspapers have reported the fact that a young girl named Thorpe played the piano for thirty hours and fifteen minutes without stopping. Piano playing is all very well, but here is no sense in "hogging" it.

RICHARD WAGNER is the favorite operatic composer in Vienna, and the Vienna State Opera has agreed to give him a new contract. Wagner, however, is not so fond of grand opera.

RICHARD SPERBER has signed the contracts to tour South America, and will give a series of orchestral concerts. He will visit Brazil, Peru, Argentina, and Chile. It is said there is a good chance that he will be invited to the United States for some time to come, as he is sure over the failure of *Salomé* in this country.

AN AMERICAN letter of Mozart's was sold in London the other day for \$1,000. It was written at a time when Constance Weber, Mozart's future wife, was ill, and the letter was addressed to Constance's mother, threatening to send home to Austria to his "immortal beloved" his daughter does not return home at once.

A HIGHLIGHT unknown letter by Beethoven to his "immortal beloved" has been discovered in Berlin.

WEINGARTNER, the great conductor, will cross the Atlantic this season to preside over a fortnight's opera in Boston.

FRIEDRICH DÖLL, the "King of Comedy" and a master of high repose, died recently in Rome at the age of seventy-five.

SOMMORT in Manchester, England, has invented a means of making a musical instrument from discarded meat tips. On the hot days the meat tips are cut into small pieces or "pimples," or both, according to the note received, and struck with a stick. The problem of what to do with our meat ends has long been a headache for the Englishman in his small household. She will now be able to turn them into musical instruments, and amuse herself with the tinkling that inhabitation of the days.

The Hungarian Government has given its permission to the celebration of the hundredth anniversary of Liszt's birth which is to take place in Budapest on October 22. The program has been settled to be as follows: On October 21, a memorial concert in honor of Liszt will be held in the cathedral, and in the evening there will be a cathedral service in the cathedral.

The two following days the principal series of concerts by Eugen d'Albert, Frederick Leslie, Emil Sauer, Moritz Rosenthal and other famous pianists will be held. The last concert will be conducted by Felix Weingartner, and on October 24, while on the next day there will be a performance of *Christus* at the cathedral.

It is reported that Massenet has been invited to write two new operas, one to be produced in Paris and the other in Berlin, in 1913, and the other to be staged in Japan.

A HIGHLIGHT unpublished hymn in honor of Rome, composed by Franz List, was written at Ravello, Italy, during the last active part of his life.

MASSENET, the French opera composer, has completed two new works, a *Panurge* and *Manon Lescaut*, for the Opéra Comique, Paris, Dame, and a grand opera entitled *Emma*.

DURING his holiday in Norway the German Kaiser, one evening after dinner on his yacht, heard the strains of the orchestra's hat and directed the concert.

In honor of the late Gustav Mahler two presentations of his eighth symphony will be given in Vienna. The orchestra will be conducted by Clemens Krauss. The work attracts singing of this type as much as the "Jewel song" of Brahms. While *Mahler* is the most popular of his works, many people prefer *Wagner*. While *Mahler* may be originally written for a choir, and then altered for orchestra, *Wagner* is the work of a genius.

A SOCIETY of women musicians has been formed in England for the betterment of musical conditions. The president of the society will be Liza Lehmann, the composer of the *Princess Geraldine*.

MARINO CONCAGLINO, a Greek composer of Naples, has died at the age of 80, and his million dollars has bequeathed \$15,000 for an upper school of music to promote a permanent fund for the benefit of the Royal Conservatory or musical and dramatic society of Naples.

AN ORCHESTRAL SOCIETY has been formed in Berlin consisting solely of physicians and surgeons. Over sixty medical men attended the first meeting, and it is proposed that their wives and daughters might be permitted to join.

SEVERAL forest fires have occurred near Ponta-de-l'Arce, France. Among those who have suffered loss of property has been a man who had a large collection of books. The books were salvaged.

MADAME SCHUMANN-HERZEN has been successful at the Bayreuth Festival this year, than she has been recognized to sing there in two performances. She has been invited to sing at the Munich Festival and has accepted.

It is stated that Helen Richter, whose life has been long identified with English musical affairs, and who enjoyed the intimacy of Richard Wagner in Bayreuth days, has definitely decided to open a school in Bayreuth for opera students.

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